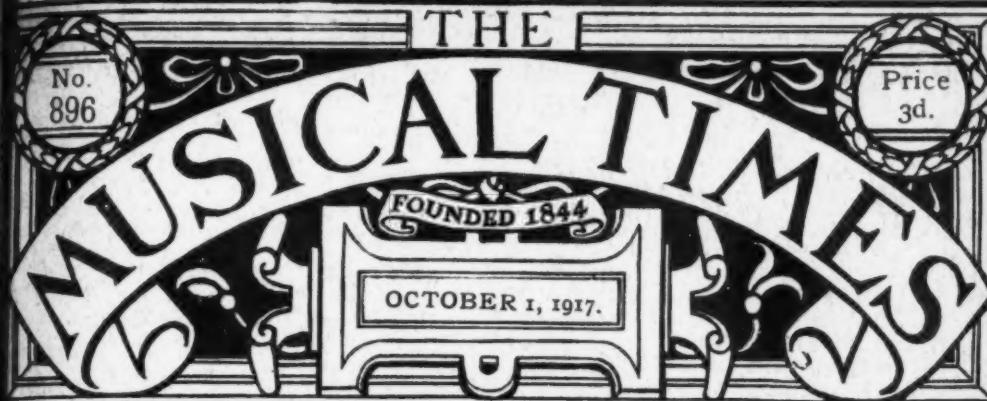


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There were 1,198 Candidates for Diplomas, of which number 715 passed, 468 failed, and 15 were absent.

The HIGHER EXAMINATIONS for the DIPLOMAS of ASSOCIATE (A.L.C.M.) and LICENTIATE (L.L.C.M.) are held in London and at certain Provincial, Foreign, and Colonial centres in APRIL, JUNE, JULY, and DECEMBER; and for the DIPLOMAS of ASSOCIATE IN MUSIC (A.Mus.L.C.M.), LICENTIATE IN MUSIC (L.Mus.L.C.M.), the TEACHER'S DIPLOMA (L.C.M.), and FELLOWSHIP (F.L.C.M.) in JUNE, JULY, and DECEMBER.

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The 227th Students' Concert took place in the Concert Hall of the College on July 3.

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Students can now enter for the Michaelmas Term.
October 8th (Monday), at 5 p.m.—Lecture-Recital on "Interpretation in Song," by Mr. Dawson Freer.

October 10th and 27th (Wednesdays), at 3 p.m.—Students' Concerts.

October 16th (Tuesday), at 3.15 p.m.—Dr. C. W. Pearce will give the first of a course of Musical History Lectures. Subject: "English Music of the Bach period."

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The Musical Times

AND SINGING-CLASS CIRCULAR.

OCTOBER 1, 1917.

THE NEW FRENCH RECIPE.

Mr. Ernest Newman, writing under the above head on M. G. Jean-Aubry's 'La Musique Française d'aujourd'hui,' in the *Birmingham Post* (August 20), says :

French musical criticism is always worth reading for its freshness and grace, and M. Jean-Aubry, some of whose articles have been appearing lately in the English musical journals, is one of the most thoughtful and well-informed of living critics. I find myself in thorough agreement with him on many points; but I venture to differ energetically from him on one, and that, perhaps, the central one of this collection of essays.

M. Jean-Aubry has for ten years or more been one of the little band of writers that has laboured hard for the independence of French music. He is a nationalist in regard not only to French music but to European music in general; he thinks that the art of his own country has found itself again by becoming national, and that while Russia long ago found her own soul in music, and Spain is in process of finding hers, in composers like Albéniz, Granados, Turina, and de Falla, English music in turn will have to seek its salvation in nationalism. Like most writers on this subject, M. Jean-Aubry falls into a good deal of self-contradiction, in consequence of his not having thought out a clear definition of nationalism, and of having failed to take into account the various meanings it has in various mouths. His position with regard to French music, however, is clear enough, and, so far as it goes, consistent. He avoids the crude error of a certain coterie of our own nationalists, who would regenerate English music by making it drink of the dead waters of folk-song. A similar fallacy, indeed, could hardly be entertained by French writers with regard to their own latest music, for from whatever sources men like Debussy and Ravel have drawn their inspiration, it certainly is not from the popular songs of their own countryside. M. Jean-Aubry's thesis is rather that French music has achieved its renaissance by re-discovering the French soul. One gathers that he believes that innate in Frenchmen, *quid* Frenchmen, is and always has been a certain way of apprehending life and expressing themselves in art. This innate Gallicism, if we may call it so, is to be found in the music of the older French musicians, such as Charbonnières, Couperin, Daquin, and Rameau. For a century or so the French soul was submerged by foreign waters. Italians like Rossini and Germans like Meyerbeer foisted upon France a genre of opera that, though dabbled in by Frenchmen, never became really French. Before that were the Gluck influence and the Weber influence and the Beethoven influence, to all of which Berlioz was subject. Later came the annihilating Wagner influence. According to M. Jean-Aubry, what Debussy and his contemporaries and successors have done is to re-discover this submerged national soul. Their music is necessarily very different in many respects from that of their predecessors of the 17th and 18th centuries, but it has the same essential features as this older music, and these features are those characteristic of the French soul—grace, refinement, absence of over-emphasis (which is the curse of German music),

irony, sincerity of feeling, a love for the picturesque rather than the ethical, neatness of workmanship, and clarity of texture. These qualities are in Debussy and Ravel as in Couperin and Rameau.

With most of this we shall all agree; but we may doubt the wisdom of isolating a few of the characteristics of French art and working them up into a recipe for all composers who wish to be 'national.' In the first place it is a fallacy to suppose that all these characteristics are purely and solely French. Let us strike out the love of the picturesque as Debussy and Ravel cultivate it, for that is a purely modern development. Apart from that, there is hardly a quality in the list that is not exhibited as fully in Mozart and Haydn as in any Frenchman. In the second place, admitting that genuine French music as a whole exhibits these characteristics, it is a fallacy to suppose that they are in Frenchmen purely and simply *quid* Frenchmen. There are any number of French artists, from Rabelais to Victor Hugo, and from Hugo to Zola, who escape the classification. The truth is surely that the special circumstances under which French and German music have grown up have determined the peculiar form and substance of each. It is not the slightest exaggeration to say that the main features of German music for more than three hundred years were determined by the fact that Luther was a lover of music. Had he stamped out music in the German schools and churches instead of encouraging it, German music would never have been as closely associated with religion as it was in the 17th and 18th centuries, and German music would not have acquired that ethical, philosophical tinge that it has never quite lost. In France there has never been the same association between public worship and the hymns of the people that there was in Germany; and in consequence the French composers of the 17th and 18th centuries did not from their earliest years have their imagination turned in the direction of religion. Again, French music has always meant Paris music. The old clavecinists were dependent for support upon a refined court and aristocracy; it is no wonder that they aimed at making their music elegant, witty, and ironic. It is circumstances, not racial germs, that have determined the different ideals that French and German music have set before them. And that being so, we may be sure that as soon as the circumstances alter, the music will alter with them. The danger of selecting a few mental traits and elevating them to the dignity of national characteristics is that composers may feel it their duty to try to live up to them, to the damage of their own originality, which may really have quite a different orientation. I think the French music of the present generation is a proof of this. While we all admire the beauty and the individuality of much of that music, we all feel it to be a little thin-chested: there is nothing great about it, in the sense in which we speak of the greatness of Bach, Beethoven, Wagner, Shakespeare, Michel Angelo, Milton, or Balzac. We have the suspicion that more than one French composer has narrowed the scope of his music by his determination to be at all costs elegant, pell-mell, or ironic. And I think that when the really big Frenchman arrives he will roar out from a great chest a great song that will shatter some of these facile theories about French elegance as a robust tenor note will sometimes shatter the glass in a small room. E. N.

[The above article is reprinted by permission.]

'THE THEORY OF HARMONY.'

By G. H. CLUTSAM.

(Continued from September number, page 401.)

Rameau hoped to demonstrate in proposed treatise 'that the beautiful edifices of the ancient Greeks and Romans were constructed according to the proportions derived from music.' He also took Sir Isaac Newton to task 'for having failed to perceive what was the true foundation of a theory of colours, namely, the principle of harmony.' He might also have utilised the newly-discovered differential calculus to effective purpose, but probably the idea was not fully at his disposal. What is extraordinary is, that in compiling 'facts' from a jumbled collection of phenomena, he believed he might discover 'the means whereby such knowledge might be more easy of attainment to others, and the art of composition rendered more certain and less laborious.' Consequently his efforts were ostensibly of a practical nature, and not essentially an endeavour to establish harmony as a science.

His first principles were, of course, immaculate. The octave, fifth, fourth, and third as the perfect consonances were determined as arising from a natural generation, i.e., C, c, g, c', e', g'. Further, as Dr. Shirlaw puts it :

'All that exceeds the octave is merely the *replica* of what is contained within the octave, consequently it is possible to reduce every interval to its smallest terms.'

Taking the point broadly, the situation may be summed up something in this fashion: Intervals generated frequently a very long way from their fundamental, may be inverted or transposed to bring them within the scope of an octave. Dr. Shirlaw explains :

'This principle of inversion is the key to the diversity which characterises harmony. Such inversion will modify the interval or chord *without destroying its foundation*.'

Once transposed, they are again subjected to inversion to permit of any distribution that extends beyond the octave.

Surely a roundabout and illogical way of determining any chord structure, or getting it to correspond with definite numerical ratios! No wonder that Rameau was driven to the *squaring* of thirds in his explanation of the construction of certain chords. In very simple matters he did not understand his own discovery of inversion, notably his conception of the fundamentals of the major third and minor sixth, or the minor third and major sixth. Of course these intervals are not intelligible *by themselves* in a tempered scale. They are only defined by completion with their veritable fundamentals, even though these at the moment may be undergoing the inversion process, or may be present only by irrefutable 'supposition.' The term 'supposition,' by the way, was used by Rameau in connection with sevenths or any extension of the triad by thirds beyond the bounds of the octave. In a chord of the ninth, for instance, the third became the 'real' fundamental sound and the 'real' root the 'supposed.' The 'supposed' fundamental could not play any part in an inversion.

Actually, the theory of inversions invented by Rameau, pursued to its logical end, could have been developed to practical use quite brilliantly, and Dr. Shirlaw quite rightly considers that :

'... in abandoning his original principle of harmonic generation, Rameau necessarily gives up at the same time his theories of the fundamental bass and of the inversion of chords.'

The chord of the dominant seventh, in the explanation of which ratios have no means of establishing themselves as authorities, was evidently the head and front of all offending. And the extension of this chord by thirds, bringing other sevenths complete in themselves, into play, compelled later theorists to make appalling explanations, save those who recognized their origin as dominant and of one family. In that case, however, issues were again confounded by the question of what was dissonant or consonant. Hauptmann provided the most up-to-date version of Rameau's theories, but found that all chords of the seventh were dissonant and possessed of a double root. Augmented fifths and sixths and other trifling variations of fundamental chord entities led Hauptmann entirely at the mercy of his system, and he considered the minor harmony to be an *inverted* major harmony, a theory that possessed many adherents. Dr. Shirlaw is even more impressed in this matter. He says :

'When a triumvirate of theorists such as Rameau, Tartini, and Hauptmann express the same opinion respecting the nature of the minor harmony, the correctness of such an opinion becomes more than a mere probability. But it is one thing to express an opinion and another to demonstrate its correctness.'

In this respect their attempts were most praiseworthy but entirely unconvincing.

Helmholtz in a most scientific fashion played the deuce with many prevalent conceptions of the nature of chords generally, but he found in the chord of the dominant seventh a 'self-sufficing combination existing in and for itself' that only required to be resolved for its identity to be established. If he had applied this idea to many combinations that undergo a laborious scrutiny and scientific dissection at his hands, his work would have been of considerable practical use. It is not possible to say what any chord is until you know where it is proceeding! And this probably the psychological sensation on which the idea of tonality was founded.

Dr. Shirlaw indicates that his favourite theorist unquestionably endeavoured to enunciate a theory of tonality, and asks why he did not make use of it! Fétis, a man with a very open mind on all things musical, if a trifle erratic in his opinions, claimed tonality as the fundamental law of music and all harmony, and objected to theorists calling to their aid mathematical and acoustical phenomena. 'The history of their endeavours,' he says, 'is the history of their errors.' And further : 'The only thing which no one seems to have dreamed of was to seek for the principle of harmony in music itself, that is, in tonality.' Dr. Shirlaw comes to argument with Fétis, who not unreasonably concluded that modern harmony, that is, of his own time, arose from casual and chance causes, and considered the entire harmonic system determined by the scale. Practically, his conclusion is worthy of the fullest and perhaps the only consideration, as one that adapts itself completely to modern circumstances and requirements.

Catel's system of chord generation was an early and courageous simplification of much that had gone before. His 'Traité de l'harmonie (1801)* was unanimously adopted by the Paris Conservatoire as compact, elucidative, and comprehensive enough to take the place of the work of Rameau. His idea was explained briefly in the following :

'There exists in harmony only a single chord in which all the others are contained. This is the chord of the ninth, on the dominant.'

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With the harmonic series he was, of course, able to discover other things as a matter of course.

"All other dissonant combinations are the result of retardation, anticipation, and passing-notes; or of the chromatic alteration of the harmony notes natural to the "fundamental" chords—i.e., the triads and sevenths contained in the dominant ninth."

Although Dr. Shirlaw finds nothing of science or theory in it, and obviously deprecates the idea, Catel really seems to have hit upon a system that was full of promise for development. Composers adopted it instinctively, and have been so doing up to the present moment; but unfortunately theorists, with their naturally atavistic tendencies, would have none of it, principally, it would seem, because it was not capable of a scientific explanation.

Riemann's principles harked back to the discords of Rameau, and his attempt to prove the existence of 'undertones,' and his elaborate examination of 'overtones,' have created a greater interest than they have deserved. In the choice of two things, Riemann claims that harmony arises from melody—that is, presumably, the scale contents. By the way, it would seem, to judge by critical remarks throughout his book, Dr. Shirlaw's conviction is the inverse, and this is scarcely the place or opportunity to debate the point.

Coming to the modern theorists, Macfarren, as the apostle of Dr. Day—who combined Rameau with Catel on all essential matters—appears to have been perfectly right in his judgment of a question that has puzzled many writers. For him minor modes are simply modifications of the major modes, and he is more tolerant of the affair than his friend and master. He also did not worry much about Pythagorean commas, but although a working musician of sorts, his instinct was no real guide to his discernment in things harmonic, and his book has embarrassed many a poor struggling student with its plethora of rules and exceptions.

Sir F. A. Gore Ouseley endeavoured to amalgamate a 'combination of true philosophical principles with simplicity of explanation,' without any success. He evolved, like Catel, the 'dominant chord of nature,' i.e., the major ninth, and discovered the minor third by extending the harmonic series to its 24th term, a note 'almost in tune.'

Stainer based his particular theory on the tempered scale, out-of-tuneness being ignored. With him also, melody—that is, the scale-line—is the source of harmony. The exact proportions of the scale-octave never having been agreed upon by theoreticians, but the fact being accepted by practical musicians, harmonic material obviously had to find its constituents in the tempered scale. The interval of the third, he claimed, was the only sensible and practical basis of all harmony. Building by thirds, on a tonic, naturally produces all the notes of either the major or minor scale. Similarly, commencing on the dominant, the structure produces complete chords of the thirteenth. Again, as if to accentuate his bias in the other direction, Dr. Shirlaw, in his examination of Stainer, considers that by these methods harmony determines the scale, a dangerous principle if music is to be taken as an exact science. Stainer, however, had not the courage to stick to his tempered scale. Added and augmented sixths became stumbling-blocks, and he is hard put to it in the attempt to make his theory rational.

Professor Ebenezer Prout experimented very fully with the resources of the harmonic series; indeed, Dr. Shirlaw finds something of an absurdity in this particular system's hopelessness, especially in the

matter of certain 'monstrous structures' that Prout ingeniously described as 'natural discords.'

Perhaps the greatest disappointment in this splendidly informed epitome of scientific harmony is the omission of a consideration of the writers who have dealt mainly with the modern aspect of the question. Could one reasonably conclude with Prout? Possibly Dr. Shirlaw is cognizant of all recent works on the subject, but does not consider them consistent or reasonable enough for scientific examination. He says, for instance, of the whole-tone scale:

'It is somewhat difficult to maintain that it has had a purely melodic origin. It cannot have been selected for its intrinsic melodic beauty. We possess, one might say, documentary evidence in the works of composers themselves that it has been developed from harmony.'

He finds that in itself it is not intelligible, but acquires definiteness or becomes musically significant only if understood harmonically. The example of harmonic treatment he gives as a possibility is entirely against the character of the scale, and he evidently will not recognise the fact that the scale is harmony in itself, as scores of composers of various capabilities have shown more or less instructively. However, Dr. Shirlaw promises his readers the completion of a 'newer and smaller constructive work on the theory of harmony,' the materials for which are already prepared, and his intelligent and critical survey of past theories should render him a well-equipped exponent of a new and lucid system—something that will be entirely welcome.

In summarising one's impressions of the authors who have provided material for Dr. Shirlaw's 'Theory of Harmony,' there is a sense of irritation that so many have been within an ace of establishing a practical system and failed to grasp the significance of their discoveries by a slavish adherence to the very tradition they presumed they were avoiding. If Dr. Shirlaw's work had been provided with a copious index it might have been easy to recall and epitomise a thousand instances of similar or diverse treatments of the one and same theme that has preoccupied the attention of theorists for at least a couple of centuries. And all the arguments 'about it and about' would not enable their exponents to write even a respectable hymn-tune if they were confined to the threadbare chords and combinations that sufficed as thematic material for extravagant disputation.

THE ALLEGED STUPIDITY OF SINGERS.

BY EDWARD J. DENT.

The stupidity of singers is proverbial, and has been proverbial for so long that one is almost tempted to say that it has been proverbial from time immemorial. No doubt in all periods there have been a number of singers who were stupid; but I am inclined to think that stupidity has not been considered typical of singers as a class for more than about two hundred years. If this is the case, we may possibly connect the fact with another phenomenon of musical history, namely, the rise of the great violin schools, and, a little later, the development of pianoforte music. Corelli, as is well-known, modelled his style on the singers of his day. It is perhaps not quite so well known that Corelli's sonatas, beautiful as they are, are a long way behind the solo cantatas of his friend Alessandro Scarlatti both in poetic feeling and in the technique of composition. But Scarlatti was practically the last great writer to express himself in the form of the *vocal sonata*, if I may be permitted this contradiction in terms, and since his day that particular intellectual

attitude which finds its best expression in what is called chamber music has turned to instruments rather than to voices for its interpretation.

The reason for this change is, obviously, the increasing stupidity of the singers. But why should the singers have become stupid? There is no reason to suppose that the singers became less capable of understanding. What the change really means is that musicians and audiences gradually became content with a progressively lower standard of intelligence from those who were possessed of good voices. The high development of fine singing in the 17th century had made singing so popular that the demand for singers increased to an extent which inevitably lowered the standard of quality in the singer's art. The blame is to be laid not so much on the singers as on those who listened to them and on those who made a living by writing for them. It has often been a subject of bitter complaint that the remuneration of the composer was, and still is, negligible as compared with that of the singer. Here again we must lay the blame not on the singers as a class but on the general moral outlook of the world which would have us value everything in terms of money. It is in a certain sense perfectly reasonable that a great singer should be paid a thousand pounds a note, or whatever the rate may be, because a beautiful voice is undoubtedly the most glorious instrument of music that exists.

What singers ought to realise is that a beautiful voice is not to be regarded simply as a commercial speculation, but as a precious thing held in trust for the benefit of humanity, a great gift that involves great responsibilities. And lest the ribald reader should scoff at me for using such edifying language, let me hasten to explain that I have no patience with the 'cavernous contraltos,' as Mr. Plunket Greene so delightfully calls them, who, being too lazy to face the hard work of the operatic stage, ascribe virtue unto themselves for never singing anything beyond 'O rest in the Lord' and its descendants. But I must not waste time over discoursing of the spiritual degradation brought by the semi-religious type of sentimental song, the unfailing power of which to melt the great heart of the public may be observed in a single visit to almost any music-hall. The essential point on which I am insisting is that since the human voice at its best is the most wonderful of all instruments, and even at its worst the most humanly expressive, it ought to be a point of honour with all singers to regard it as the singer's duty *par excellence* to aim at the highest of all standards in the intellectual interpretation of music.

We certainly have amongst us a few singers who have done their best to follow out an ideal of this kind. But I sometimes think that they have not rightly understood their vocation. From sheer high-mindedness, I believe, they have been as it were almost ashamed of being singers, in view of the stupidity generally ascribed to their profession, and have made the musical side of their art subordinate to its literary aspect. And they have been associated with composers who from the same motive tended to express in their songs not so much the emotion experienced by the poet whose words they set as their admiration for his achievement. They were in fact following the tradition of Henry Lawes, and no doubt the English singers of Lawes's day interpreted him in much the same style. It is in fact a very noticeable characteristic of the curious English attitude to music that we tend to think of it as a thing brought to us from outside, or transmitted through us as a medium, instead of as a thing created by us within our own selves.

The time has in fact come—indeed, it may be said to have come a generation ago or more—when singers

ought to reverse the process of Corelli and go to the violinists for a few lessons. Some years ago I listened to a lecture on Indian music given by Mrs. Mama who, it need hardly be said, was in earlier years a child violinist of very exceptional purity and dignity of style—Maud MacCarthy. She sang illustrations of Indian music and its minute intervals in a voice that had no pretension to strength, but was under the most perfect control. Of her Indian singing I am not competent to judge. But to illustrate some minor point she sang a few bars from a violin sonata of Beethoven, and it was a lesson to any singer, for this reason—that her standards of intonation and phrasing were not those of a singer but of a first-rate violinist. There are plenty of singers who sing in tune, generally speaking, and plenty of violinists who play out of tune; but comparing the good average type of each, it must surely be admitted by everyone that the violinist's standard of intonation, and of phrasing too, is not merely higher than the singer's—it is a different thing altogether.

Teachers of singing will say that I am leaving out of account a very essential factor—the words. I do so of set purpose, for I want to turn the singer's serious attention, and the composer's too, to the idea of singing as a thing by itself, independent of words. And by singing without words I do not mean merely the practising of exercises to obtain flexibility, important as they are, nor the practising of such things as Concone's studies—for this reason, that they are designed as studies, and designed as studies in vocal technique. It is one of the great defects of musical education at the present day that it perpetually emphasises the difference between vocal and instrumental technique, and it may be added that it further over-emphasises the differences between the technique of the various instruments. This was pointed out some years ago by Ferruccio Busoni in one of his most suggestive essays. The result, as he shows, is that instead of the instruments being the servants of the composer, the composer is the servant of the instruments. What he says of the instruments applies equally to nature's instrument, the voice: 'You must learn to write vocally,' says the teacher to the student; in other words, 'you must never expect singers to sing any sort of phrase to which they are not thoroughly well accustomed, because they are so stupid that they can never learn anything new.'

The advantage to be gained from singing without words is that it concentrates the singer's mind on the purely musical aspect of his art, and removes all literary distractions. A singer singing words is doing not one thing, but two; he is speaking as well as singing. Not only is he doing two separate physical things, but he is doing two separate intellectual things: he is interpreting poetry and interpreting music. Now if the poetry and the music are both of a high order, the singer will find that it is a serious task to interpret either of them even singly and separately. And when they are put together there is superadded a new difficulty; for even in the greatest masterpieces of song there are inevitably moments when the two means of expression do not coincide exactly, and the interpreter is therefore obliged to make a series of compromises involving not only technical skill but a very subtle aesthetic judgment, both of literature and of music.

It is surely obvious that this power of judgment will be greatly strengthened by the careful study of both music and poetry as separate arts. For the present I must leave poetry out of the question altogether. I am with a view to training the purely musical understanding that I urge singers to try the experiment of singing, by way of studies, any instrumental classic

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that are within the range of their voices, such as sonatas and other pieces for violin, clarinet, or violoncello. The passages selected may probably be only incomplete fragments; but they should be studied with the idea of reproducing, and if possible surpassing, the best interpretations of instrumental soloists, in purity of intonation, variety of colour, and subtlety of phrasing.

There are, it is needless to say, plenty of examples of wordless music in the vocal music of the great composers, from the roulades of Bach and Handel to the *Wagalawieias* and *Hojotohos* of the 'Ring.' But the study of purely instrumental extracts will give the singer a wider sense of style; and even in the coloratura of the 18th century there is always a danger of literary distractions making themselves felt. There is a curious but deep-rooted conviction in the minds of many musical people that there is something naughty about semiquavers in vocal music—something 'not quite nice.' And so singers of Handel's florid oratorio songs, and still more those singers who specialise on Bach, will either try to pretend that the semiquavers are not coloratura at all,—genflecting, so to speak, on every separate note,—or else they will apologise for the unavoidable wickedness of them by exhibiting an exaggerated virtue in their delivery of the quavers, the crotchets, and the minims.

Let us turn back to the composition teacher and his pupil, for they too have their share of responsibility in the matter. The teacher is not wholly in the wrong when he tells the student that he must learn to write vocally, for the student has in all probability committed the error not of treating the voice as if it were a violin or a clarinet, but of conceiving his whole song from the standpoint of a pianist. To every composer who asked for criticism on a song I would put this question: 'When you were composing that song did you feel yourself to be the singer or the accompanist?' I venture to suggest that a large majority of composers—I need hardly say that I speak only of serious composers, not of those who turn out music as a commercial speculation—would after careful heart-searching admit that they conceived of themselves as seated at the pianoforte. And in that case their songs are not songs at all, but pianoforte pieces with a recitation going on simultaneously. Experiments of this nature have been made at various times, and they have produced beautiful and poetical results. There are moments in every opera, there may be moments even in single songs, when for some definite dramatic purpose the voice is deliberately made to retire into a subordinate position. But such moments are exceptional, and derive their dramatic value from that very fact. The musician of to-day is in most cases so completely wedded to the pianoforte that he can hardly conceive what it means that the voice should bear the main intellectual and emotional burden of the musical thought expressed in a song. 'I can't sing,' says the composer, in perfectly sincere modesty, 'but I'll play it to you and put in the voice part when I can—I expect you'll get the hang of it.' I want to meet the composer who will say to me, 'I can't play, but I'll sing it to you and put in a chord or two where I can.' After all, Bach wrote no accompaniment to the 'Chaconne,' but one gets the hang of it all the same.

I admit frankly that I am stating extreme cases, in order to draw attention to the fundamental principles involved. What happens in practice is very often something like this: The composer starts with a really vocal idea. He is determined that he will not be one of the herd who have no sympathy with singers. If he does not sing himself, he has friends who do. He has a real gift of melody, and if he

thinks of himself as an accompanist, he will at least subordinate himself to the singer. But as the song progresses to its climax, inspiration overpowers him. He becomes excited, lets himself go at the keyboard, and forgets the singer altogether just at the very moment when he ought most of all to remember him. And the unfortunate singer, who is getting ready for his greatest effort of expression, suddenly finds himself suffocated, drowned, cut off, let down, and disappointed. 'I like your songs,' he says, 'but somehow I never can make them come off.'

The fact is that there is something definitely physical about the creative impulse. The musician who habitually expresses himself physically at the pianoforte feels it in his fingers, and he cannot realise, except by an effort of imagination, that the singer feels an equal, perhaps a greater physical impulse, but in a different part of his body. It is an impulse which one can understand only by personal experience of it; and for this reason no musician of any kind ought to go through life without doing some sort of work at singing, even if it be only in the back row of a choral society.

For it must always be borne in mind that singing is the foundation of all music. The voice is the oldest of all instruments, and it is the most beautiful and the most expressive. Wind instruments and bowed-strings are in origin only feeble imitations of it; and the clavichord and pianoforte little more than mechanical devices for faintly recalling to the hearer's memory the bare outline of what he once heard sung. The whole of musical history shows us that singing is and always has been the most important factor in the art of music. It is, one might say, music itself. For the essential of music is the continuity of the expressive impulse, manifested in sound, ordered in various gradations of pitch and rhythm: the *line* of melody, as it has been called, or the total complex of a number of interacting lines, such as we call counterpoint or polyphony; and our natural, direct and personal experience of this melodic line is the muscular pressure exerted on our lungs as we sing. Not all of us can be composers, but the physical effort of singing is the most intimate and immediate means by which we can understand something of the creative impulse and be partakers of it. It is in singing that the word is made flesh.

HOW COMPOSERS WORK.

Frederick Niecks, in his absorbingly interesting 'Life of Chopin,'* writes as follows on Chopin's mode of creation:

Few things excite the curiosity of those who have a taste for art and literature so much as an artist's or poet's mode of creation. With what interest, for instance, do we read Schindler's account of how Beethoven composed his 'Missa Solemnis'—of the master's absolute detachment from the terrestrial world during the time he was engaged on this work; of his singing, shouting, and stamping, when he was in the act of giving birth to the fugue of the *Credo*! But as regards musicians, we know, generally speaking, very little on the subject; and had not George Sand left us her reminiscences, I should not have much to tell the reader about Chopin's mode of creation. From Gutmann I learned that his master worked long before he put a composition to paper, but when it was once in writing did not keep it long in his portfolio. The latter part of this statement is contradicted by a remark of the better-informed Fontana, who, in the preface to Chopin's posthumous

* 'Chopin as a Man and Musician. With a portrait etched by H. R. Robertson and facsimiles of the composer's MS. Two Vols. Novello.'

works, says that the composer, whether from caprice or nonchalance, had the habit of keeping his manuscripts sometimes a very long time in his portfolio before giving them to the public. As George Sand observed the composer with an artist's eye and interest, and had, of course, better opportunities than anybody else to observe him, her remarks are particularly valuable. She writes:

His creation was spontaneous and miraculous. He found it without seeking it, without foreseeing it. It came on his pianoforte suddenly, complete, sublime, or it sang in his head during a walk, and he was impatient to play it to himself. But then began the most heart-rending labour I ever saw. It was a series of efforts, of irresolutions, and of fretttings to seize again certain details of the theme he had heard; what he had conceived as a whole he analysed too much when wishing to write it, and his regret at not finding it again, in his opinion, clearly defined, threw him into a kind of despair. He shut himself up in his room for whole days, weeping, walking, breaking his pens, repeating and altering a bar a hundred times, writing and effacing it as many times, and recommencing the next day with a minute and desperate perseverance. He spent six weeks over a single page, to write it at last as he had noted it down at the very first.

I had for a long time been able to make him consent to trust to this first inspiration. But when he was no longer disposed to believe me, he reproached me gently with having spoiled him and with not being severe enough for him. I tried to amuse him, to take him out for walks. Sometimes, taking away all my brood in a country *char à bancs*, I dragged him away in spite of himself from this agony. I took him to the banks of the Creuse, and after being for two or three days lost amid sunshine and rain in frightful roads, we arrived, cheerful and famished, at some magnificently-situated place where he seemed to revive. These fatigues knocked him up the first day, but he slept. The last day he was quite revived, quite rejuvenated in returning to Nohant, and he found the solution of his work without too much effort; but it was not always possible to prevail upon him to leave that pianoforte which was much oftener his torment than his joy, and by degrees he showed temper when I disturbed him. I dared not insist. Chopin when angry was alarming, and as, with me, he always restrained himself, he seemed almost to choke and die.

A critic remarks in reference to this account that Chopin's mode of creation does not show genius, but only passion. From which we may conclude that he would not, like Carlyle, have defined genius as the power of taking infinite pains. To be sure, the great Scotchman's definition is inadequate, but nothing is more false than the popular notion that the great authors throw off their works with the pleasantest ease, that creation is an act of pure enjoyment. Beethoven's sketch-books tell a different story; so do also Balzac's proof-sheets and the manuscripts of Pope's version of the Iliad and Odyssey in the British Museum. Dr. Johnson, speaking of Milton's MSS., observed truly: 'Such reliques show how excellence is acquired.' Goethe in writing to Schiller asks him to return certain books of 'Wilhelm Meister' that he may go over them a few times before sending them to the press. And on re-reading one of these books he cut out one-third of its contents. Moreover, if an author writes with ease, this is not necessarily a proof that he labours little, for he may finish the work before bringing it to paper. Mozart is a striking instance. He has himself described his mode of composing—which was a process of accumulation, agglutination, and crystallisation—in a letter to a friend. The constitution of the mind determines the mode of working. Some qualities favour, others obstruct the realisation of a first conception. Among the former are acuteness and quickness of vision, the

power of grasping complex subjects, and a good memory. But however varied the mode of creation may be, an almost unvarying characteristic of the production of really precious and lasting art-work is ungrudging painstaking, such as we find described in William Hunt's 'Talks about Art': 'If you could see me dig and groan, rub it out and start again, hate myself and feel dreadfully! The people who do things easily, their things you look at easily, and give away easily.' Lastly and briefly, it is not the mode of working, but the result of this working which demonstrates genius.

Occasional Notes.

We are glad to print the following letter from Mr. Frederick Corder:

B. J. DALE'S
FANTASIA FOR
SIX VIOLAS.

SIR,—My attention has been drawn to the following sentence in the brief notice of a Royal Academy

Students' Concert in your August number:

'B. J. Dale's Fantasia for six violas was an item. It is difficult to see why a composer should write for such a combination.'

The matter seems to demand explanation, and as the composer is a prisoner of war and the other person responsible for the work too modest to tell his share, elucidation seems to fall on me. The proper title of the work is 'A short piece (Introduction and Andante) for six Violas,' and it was written at the special request of Mr. Lionel Tertis and produced by him at his lecture-recital on June 19, 1911, to testify to the interesting fact that in the short time that he had honoured his *Alma Mater* by teaching there this great artist had produced five first-class players of his beloved instrument. Through his efforts also were half a dozen other additions made to the meagre repertory of the viola, all of great interest and mostly now published. The Sestet, however, is a work of such remarkable beauty, power, and originality that it has received first and last about a dozen public performances, one last year at a de Lara Concert being by a wonderful team of executants. It is difficult, indeed, to see why a composer should ever enter the realms of concerted chamber music, considering the limited public interest even in quartets; but it is the nature of the true artist to love to grapple with difficulties, and where would you find a more striking instance than the present? The six instruments have all highly independent parts, they imitate the sounds of other instruments, they do things that one would have thought impossible for any viola-player, and the effect of the whole is of an almost Beethovenian majesty and grandeur and a melodic sweep such as none other of the present generation of string-writers seems able to approach. I should not omit to mention that Mr. Tertis gave the whole proceeds of his first concert towards the publication of the Sestet by the S.B.C., and if this has been so long delayed the causes are firstly the well-known fastidiousness and love of revision of the composer, and then—the War! A remarkably fine gramophone record of a special performance of the Sestet has been made, and the people who are empowered to lay hands on a composer's works without leave are trying to make a pianola roll out of it. This is an even more fatuous undertaking than murdering the 'Siegfried Idyll.' It is also interesting to note that the performance so kindly noticed in the *Musical Times* was a repetition, by desire, of one given a month before, which was thought a veritable *tour de force* on the part of six young girls.—I am, &c.,

F. CORDER.

13, Albion Road, S. Hampstead, N.W. 6.
September 3, 1917.

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SECURITY OF College of Organists we printed in our
TENURE August issue (page 360), is attracting
FOR THE much attention. The subject is so
ORGANIST. important, and affects so many
members of a hardworking branch of
the musical profession, that we hope to deal further
with it in an early issue.

AN
ENTHUSIASTIC
CRITIC.

Musical critics whose appreciation of the art has lost its first bloom may well envy their brother who is responsible for the concert notices in a certain West Indian paper. It is not easy to write a thousand words—and all nice ones—about a small choral concert, but there is a critic in Jamaica who does it easily. We extract a few of the more fervent passages :

Tuesday's programme showed not a cheap fibre or a jarring note throughout. The programme, conceived and planned as a whole, vibrated from end to end with that consecutive completeness that bespeaks a clear-eyed purpose and clean-sinewed taste. The manner in which the Glee Singers' programme is printed is in itself a little oasis in the waste, howling wilderness of local programmes choked with the terror of higgledy-piggledy advertisements. For it is chastely and austereley devoted to its true business, namely, setting before the audience, with fullness and in the manner artistic, what is to be rendered.

Speaking of the pianoforte solos :

Beyond mere correct execution of such pieces, or even their successful interpretation, there is the touch which makes them also a revelation opening into a Beyond. Miss N.—'s playing, ability combined with soul for the inner life of the music, gives to the listener page after page of a living romance.

In Stevens's 'Blow, blow, thou winter wind,' the choir seems to have distinguished itself in manner no less than in music :

... in that number, with an access of grace and ease, the singers arrived fully at their own. Clear enunciation, exactness combined with melody and spirit, a stage manner naturally disciplined and unmarred by smiling or fidgetting, wove for the audience the entertainment loved by the soul attuned to music. So passes the Glee Singers' eighth yearly concert, worthy of its place beside its fellows where memory stores her treasure.

A LUTE
WITHOUT A
RIFT.

In a former number (January this year) we quoted from *The Lute*—a sort of 'close' monthly journal (a priceless affair) issued to the members of the Glasgow Orpheus Choir, of which Mr. Hugh Robertson is the conductor. It is distinctly a cheerful journal, as the following extracts from the September number will serve to show. The first is staccato, and as compressed as a telegram—a Scottish one :

Welcome to our new members! Make yourselves at home. Ceremony and 'side' are unknown in the ranks of the Orpheons. Introductions are unnecessary. Sufficient is it that you are Orpheons, as we are. In your work be bold. Fear is the deadly sin. Rather a wrong note than no note at all. Prepare your work at home. Memorise from the first night. Do not be afraid to trust your memory. It is about the only part of you that is better than you think. You are not asked to pay a subscription. You are not asked to pay for music. You give nothing but yourself. That is everything. If you give less than yourself, if you give something that is other than yourself, you do us an injury. No pose, no airs, no affectations, no artificial appeals; just yourself, your whole self, and nothing but yourself.

Remember you were admitted for something more than your voice. Your voice is all right. It is the 'something' behind your voice that we want to shine out. Come right into the heart of us. We welcome you. We hope to hold you as worthy members and to remember you sweetly 'when we are old and gray and full of sleep,' as we remember your forerunners now.

The following rules and recommendations were born probably of painful experience :

Rehearsals commence at 7.45. Punctuality is a habit. When the piece under study is announced, turn it out at once. Conversation is permitted from 7.30 till 7.45, and from 9.45 till 7.30 the following Monday. The chord is the signal to begin—singing. Coughing or throat-clearing is not permitted during difficult passages. Wait till you come to a diatonic stretch. Be courteous always, but if your neighbour *will* talk during the singing, well, be courteous, but—give your neighbour some nuts and tell it to stop yapping.

But the editor can touch the pathetic note. There is no rift discernible in the *Orpheus Lute*. What a wonderful bond of sympathy there is amongst members of a choir! It often lasts a lifetime, and to many choristers is one of the things that matter in the journey through the world :

Last year's records must all go. Get a grasp of the significance of our work. More than ever is it needed—needed to keep the spark of a higher idealism aglow, needed to minister to the soul of man (the soul of man in jeopardy), needed to heal wounds and uplift drooping hearts. Here is a little story : One night there came to me a woman who, sitting by me, thanked me with a strange fervour for—the *Orpheus*. She had known sorrow, and had the sweet calm grace of one who had borne it bravely. A friend had taken her to our last concert. It was her first experience of the Choir. Her words were few, but her eyes were lit by gratitude which made words unnecessary. I understood. I felt proud of the Choir, not as a singing force merely, but as a soul force, as a body of men and women so united in the spirit of brotherhood as to be capable of bringing to a lonely heart a message of comfort and peace and joy. Pure religion and undefiled is this. Ahead !

THE GENIUS
OF FRENCH
MUSIC.

In the *New Statesman* of September 8 Mr. Cyril Scott contributes an article on 'The Genius of French Music' in which he defines its nationalism. He states that a Frenchman (Berlioz) invented colour, and his followers were Ambroise Thomas, Gounod, Franck, Bizet, Debussy, Ravel, and the 'whole modern School of minor French composers.' He says :

Colour consists in producing beauty, originality, and variety of sound, independent of, or, better still, in conjunction with, merit of content. Further, it is the ability to obtain the fullest and most beautiful possibilities from the instrument, or particular combination of instruments, which the composer chooses to employ; or, to put it colloquially, the surety that everything should 'come off' to the completest extent in actual performance. For, strange though it may seem, there exists such a thing as 'paper music'; that is to say, music which when seen on paper offers considerable interest, but, as soon as its performance takes place, sounds atrocious, or, in the paradoxical language used by musicians, doesn't sound at all. Nor have composers of considerable fame failed to be guilty of this weakness, Brahms being a notable example, also Reger and other Teutonic musical stars. Grace, vivacity, certain forms of politeness, colour, and wit are certainly what we should ascribe to the French in general; and if I have not dwelt on these particular qualities in their music, it is because they are too obvious to need emphasis, on the one hand, while, on the other, the less obvious fact that our Ally is responsible for the incomparable invention of tone-colour is one which outweighs almost every other factor in the case.

Church and Organ Music.

SAINT-SAËNS'S NEW ORGAN WORKS.

BY HARVEY GRACE.

Saint-Saëns's organ music belongs to his earliest and latest periods. The three Rhapsodies on Breton themes, the Benediction Nuptiale, and the Fantaisie in E flat, were written when he was still a lad, and their originality and attractive power must have led organists to believe that the organ composer for whom France was waiting had arrived. But after this brilliant opening, Saint-Saëns neglected the instrument until about fifty years later, when he wrote the three Preludes and Fugues (Op. 99), the Fantaisie in D flat (Op. 101), the Marche Religieuse (Op. 107), and the second set of Preludes and Fugues (Op. 109). The last-named was published as long ago as 1898, and we had naturally come to think that Saint-Saëns

had forsaken the organ finally. The appearance of his 'Seven Improvisations' (Op. 150)* is therefore a pleasant surprise.

The collection opens with a piece founded largely on the tonal scale. The composer announces his intention clearly by slowly building up a chord containing the six tones :

Ex. 1. *Molto lento.*

Ex. 5.

The main theme is ushered in by an ominous pedal passage, and begins thus :

p espressivo.

Ex. 2.

à 2 claviers.

Ped.

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Save for a few bars, the opening four pages are concerned with this swaying melody. On page 5 a new subject appears,—a charmingly simple affair, accompanied by a flowing counter-theme. These sixteen bars of two-part writing are a pure delight, and should be examined by students who are apt to think that the whole duty of a composer is to write as many notes as possible. The second theme, after some fuller treatment, gives way to a resumption of the tonal material, and the work ends quietly. It is perhaps a pity that the composer takes such a long time reaching the Coda. He gives us no less than five presentations of the arpeggio quoted above, and as the pace is very slow, and there are four silent bars, hearers are likely to grow restive. By-the-by, one of these arpeggios

includes the note :

Ex. 3.

Ex. 6.

It can of course be obtained by the use of a 4-ft stop, but the passage is marked *pp*, and not many organs have a 4-ft. stop soft enough for the purpose.

Save for the halting passage already mentioned, this is a charming piece, easy for both player and hearer.

In No. 2 we find ourselves switched abruptly from the pungencies of the tonal scale to the austere of an ancient mode. The movement is entitled 'Feria Pentecostis,' and is concerned solely with a plainsong melody. There are some fine diatonic discords, e.g.:

Ex. 4.

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Allegro

Ex. 7.

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B

With the exception of a brief passage in the middle, the modal writing is strict. Owing to its pronounced ecclesiastical flavour, quiet opening, and broad,

imposing finish, this would be an ideal voluntary after a solemn service.

No. 3 strikes a modern note at the outset with a string of consecutive sevenths over a tonic pedal:

Poco adagio.

Ex. 5.

the sevenths proceeding by semitones later. Material developed from this is alternated with hymn-like passages for the *voix humaine*. The opening needs a very quiet Choir or Great stop of *Lieblich* quality, and if the Choir is enclosed so much the better. There is much delicate charm in this piece. A slight drawback is the pull-up on page 17, where the composer not only writes chords of six beats' length, but adds pauses and rests. An engraver's error appears in the last bar of page 17: the E^{flat} should be E^{natural}.

The next number is a tuneful little Allegretto with a good deal of two-part and three-part writing,—a capital recital piece, light, bright, and quiet.

We return to eclesiasticism in No. 5, 'Pro Martyris,' with a melody of plainsong origin, and harmony

chiefly modal. It must be confessed, however, that the numerous pauses and changes to very slow time become irritating. Although the writing is for the keyboard, the plan of the piece, with its suggestion of cantors and chorus, is vocal. But the pauses and changes of time, which are often so significant when words are concerned, seem to have little point here.

Much more successful is No. 6, 'Pro defunctus,' a solemn and deeply felt movement, which with its broken phrases over a stalking bass and its gently undulating middle section, is a more eloquent expression of grief than many funeral marches. I quote the opening of the second subject, which appears to be founded on a fragment of plainchant:

Lento.

Ex. 6.

The Coda (which drags a little at the end) gives us the opening figure of this, with a poignant false relation.

The set closes with a lengthy piece well called 'Allegro Giocoso.' It consists of straightforward

treatment of what seems to be a popular hymn-tune from a French *paroissien*. Here is the theme, which at its giving-out appears as the middle one of three voices:

Ex. 7. Allegro giocoso.

To this is added a four-phrase section modulating to E minor, followed by a repetition of the above, thus giving us the familiar *a-b-a* plan. As the development is confined to *a*, we may infer that it is a melody of popular origin, to which Saint-Saëns has added *b* in order to lengthen the opening section and

to bring about logically a repetition of the chief subject. A glance at the tune shows that its merit lies as much in the rhythm as in anything. (Organists of churches where these French melodies are sung will testify to their attractive swing.) The composer makes the most of this fact, with the result that

people who hear the piece well played and describe it as 'jolly,' will use the right word. It recalls at times the Minuet of Boëllmann's 'Gothic Suite,' and owing to its straightforwardness and animation might well pass for a very successful effort by a good improviser. Though the most difficult of the seven movements, it makes only very modest demands in the way of technique. There is a misprint to be noted. On page 34, line 3, bar 8, the pedals should play :



Apart from the occasional hesitancy to which reference has been made, the music of this set of pieces is well worthy of the composer, even if some of it does not quite reach the lofty standard of the two Fantasias and the Preludes and Fugues. It shows the Saint-Saëns touch in its economy of means, its simple and at times daringly slender harmonization, the sparing use of phrasing and expression marks (there are many pages containing nothing more than the mere notes), and, perhaps most of all, in its scrupulous, almost fastidious, neatness. Owing to the very moderate degree of difficulty, and to the ecclesiastical character of the work as a whole, it should appeal to church organists with a taste for voluntaries of an unconventional character.

As was said above, Saint-Saëns's other organ works were the result of two periods of activity in this special field. His numerous admirers will hope that his Opus 150 marks the beginning of a third such period.

Mr. Herbert Walton's autumn organ recitals at Glasgow Cathedral have proved so successful that his present—the twentieth—series has been extended to eight weeks. The distinguished performer has been in his best form, and his brilliant playing has attracted crowded audiences. At the sixth recital, on September 11, the combination of harp and organ (Mr. F. C. Barker, harpist) was a pleasing novelty. At the concluding recital, on September 25, a plébiscite programme was given.

A correspondent writes: 'I should be glad if any of your readers could give me information on the following matter :

'Organ blowing by ordinary town-gas engine, for two-manual organ (13 stops) and pedals and usual couplers. Information desired as to a suitable type and size of engine, and as to methods of silencing the noise of the engine, &c.'

Can any readers help the inquirer?

At his organ recitals in St. George's Hall, Liverpool, Mr. H. F. Ellingford continues to draw upon a wide and varied répertoire with evident acceptance, and the public attendances have latterly maintained a high average; as, for example, the audiences at the afternoon and evening recitals on September 1 numbered over 200 and 1,400 respectively. Enlarging the plan of his distinguished predecessors, Mr. Ellingford bestows useful and encouraging attention to works upon a poetic basis by modern native composers, which have been represented in recent programmes by the Fantasia by John S. Oiley (a native of Liverpool), Miniature Suite, by Eric Coates, and 'Solitude,' by J. Henry Jackson; while a rather bold experiment of bracketing together three distinctively individual pieces by Harvey Grace ('Rhapsody,' 'Legend,' and 'Epilogue') was justified by their favourable reception. Another novel idea concerns Harwood's 'Dithyramb,' in which Mr. Ellingford played the two principal themes through twice, in order that the spirit of this splendid work might be the more readily grasped.

At Newquay Wesleyan Church, Mr. H. C. Tonking continues his series of 'Hours of Music,' assisted by capable artists. Besides the organ items (some of which will be found in our Organ Recitals column) the programmes have included Bach's Double Concerto for two violins (Miss Rebe Kesslova and Mr. Tonking), the Bach-Gounod Meditation, a Trio for Violin, 'Cello, and Organ, by Bohm, and violin solos by Wieniawski, Ersfield, de Beriot, and Lalo.

Mr. Frank Idle resumes his Wednesday mid-day recitals (1.5 to 2) at the Kingsway Hall on October 3. The opening programme will include Fricker's Fantasy-Overture, Bach's Fantasia and Fugue in G minor, and Edward German's Coronation March. The vocalists for the first five recitals are Miss Maud Willby, Mr. Henry Turnpenney, Miss Muriel Michell, Mr. Dawson Freer, and Miss Ethel Bilsland.

The Saturday afternoon recitals (5.30 to 6.30) at St. Margaret's, Westminster, re-commence on October 6. Mr. Edwin Stephenson has drawn up some very interesting programmes, which include new works by Joseph Jongen and Joseph Holbrooke, Barrie's Symphony (probably the first complete performance in England), the six Schubler Choral Preludes of Bach at a sitting (!), and a long list of English works by Purcell, Harwood, John Ireland, Elgar (Sonata), Charles Wood, Alan Gray, Wesley, C. H. Lloyd (Sonata), Percy Buck (Sonata), Bairstow, Russell, Stanford, &c. Most of the modern French works played last season will be repeated,—an excellent method of popularising music that needs familiarity for its due enjoyment.

Mr. Alfred H. Allen, who since 1906 has been organist and choirmaster of the Cathedral at St. John's, Newfoundland, has retired from his position and returned to this country. He has accepted the organistship of Inverness Cathedral. Before he left St. John's he was the recipient of a warmly-worded address and a testimonial in the shape of a purse of gold. Previous to his going to Newfoundland he was organist of St. Philip and St. James's, Oxford.

We note with interest that Mr. C. H. Moody has been prefacing his recitals at Ripon Cathedral with fifteen-minute lectures on the music to be played. This is a departure that should be followed. The best organ music can be fully appreciated only by aid of this kind, given orally or by means of programme notes.

ORGAN RECITALS.

Mr. G. D. Goode, St. Michael's, Kingston, Jamaica—March in F, Guilmant; Sonata No. 3, Mendelssohn; Impromptu in A, Goodhart: Preludes on 'Martyrdom' and 'St. Anne,' Parry.

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool (four recitals)—Prelude 'Colombo,' Mackenzie; Toccata and Fugue in C, Bach; Overture in C minor, Hollins; 'Hollsworthy Church Bells,' Wesley; Finale from Sonata, Reubke; 'Peer Gynt' Suite; Overture 'Coriolan,' Caprice de Concert, Stuart Archer; Two Arabesques, Debussy; Sonata No. 1, Mendelssohn; Prelude on 'St. Thomas,' Parry; Overtures, 'The Bartered Bride,' Iphigenia in Aulis, and Introduction to 'Iris,' Mascagni.

Mr. E. Percy Hallam, St. Mary's, Bury St. Edmunds (fourteen recitals)—Allegro vivace (Symphony No. 5) and 'Pontificial' March, Widor; Sonata da Camera, Bernard Johnson; Pastoral Sonata, Rheinberger; Toccatas in F, C, and D minor, Passacaglia, Fantasia and Fugue in G minor, and Prelude and Fugue in D, Bach; Concerto No. 5, Handel; Finale, Nohle; Elegiac Rhapsody, Rootham; Sonata, Reubke; Rhapsody, Harvey Grace; Sonata No. 1, Borewski; 'Daphne et Chloe,' Ravel; 'Ariel,' 'Angels du Soir,' and 'Consolation,' Bonnet; Voluntary in D minor, Stanley; Fantasie Rustique, Wolstenholme; Sonata in E minor, Lyons; Fantasia in E flat, Saint-Saëns; Prelude and Fugue in E minor, Bach; Choral, Franck.

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Mr. Herbert Gisby, St. Thomas's, Regent Street, W. (four recitals)—Rhapsody No. 3, *Saint-Saëns*; Choral and Menuet Gothique, *Boëllmann*; Intermezzo, Sonata No. 6, *Rheinberger*; *Marcia Eucaristica*, *Ravello*; Marche Triomphale, *Callaerts*; Fugue in E flat, *Bach*; March and Fugue (Sonata No. 6), *Rheinberger*; Larghetto and Variations, *Wesley*; Romance, *Arensky*; Postlude in D, *Snart*.

Mr. Herbert C. Morris, St. David's Cathedral (four recitals)—Eight movements from Symphonies Nos. 4, 5, and 6, *Widor*; Finale from Sonata, *Reubke*; Phantasie (Sonata No. 12), *Rheinberger*; Fantasia in E flat, *Saint-Saëns*; Prelude on 'Eventide,' *Parry*; Funeral March, *Canzone*, Nuptial March, and Finale in E flat, *Guilmant*.

Mr. Herbert Hodge, St. Nicholas Cole Abbey (four recitals)—Choral Song and Fugue, *Wesley*; Air and Variations, *Best*; 'Autumn,' *Lyon*; Fugue in E flat, *Attwood*; *Villanella, Ireland*; Offertoire in D, *Batiste*; Capriccio in F, *Purcell* *J. Mansfield*.

Mr. Arthur B. Robinson, at Bridlington—Symphony in E minor, *Holloway*; Three Impromptus, *Coleridge-Taylor*; Festal March, *Lemmens*.

Private W. J. Rainbird, Eltham Parish Church—Allegretto in B minor, *Lemare*; Romance, *Rainbird*; March in B flat, *Silas*; *Largo*, *Dvorak*.

Mr. W. Cary Bliss, St. Thomas, Regent Street, W.—Fantasia and Fugue in G minor, *Bach*; Legend, *Harvey Grace*; Minuetto, *Gisby*; Variations on Russian National Anthem, *Arnold*.

Mr. Herbert Walton, Glasgow Cathedral (four recitals)—Scherzo (Symphony No. 2), *Vierne*; Intermezzo (Symphony No. 1), *Barié*; Sonata No. 1, *Mendelssohn*; Three Pieces, *Pierne*; Choral No. 1, *Franck*; Fantasia and Fugue on a theme from 'The Prophet,' *Liszt*; March, 'The Tritone,' *Wolstenholme*; 'Sea Plaintiff' and 'Sea Surge,' *Julian Neshitt*; Fantasia in F minor, *Mearl*; Prelude, Orlando Gibbons's 'Canterbury,' and Mosaic, *John Pullein*; Marche Ecossaise, *Debussey*; Festival March, *Granville Bantock*; Fantasia Sonata, *Rheinberger*; Toccata in F, *Bach*; Lament, 'The Flowers of the Forest.'

Mr. Wilfred Arlom, Woollahra Presbyterian Church, Sydney, N.S.W.—Symphony No. 6, *Widor*; Prelude and Fugue in D minor, *Mendelssohn*; Finale in B flat, *Wolstenholme*; Berceuse, *Arlom*; Poco lento and Moderato, *Elgar*.

Mr. Felix Corbett, at Town Hall, Middlesbrough—Overture, 'Semiramide,' *Rossini*; Fantasia and Fugue, *Parry*; Elfin Dance, *Johnson*.

Private Patrick O'Neill, Parish Church, Sandown—Choral Song and Fugue, *Wesley*; Spring Song, *Hollins*; Sonata No. 1, *Mendelssohn*; Funeral March and Hymn of Seraphs, *Guilmant*.

Mr. Ernest A. English, Parish Church, Sandown—Choral No. 3, *Franck*; 'Salut d'Amour,' *Elgar*; Offertoire in A, *Lefèbvre Wely*.

Mr. F. W. Garrett, Wesleyan Church, Aylesbury—Fantasia and Fugue in G, *Parry*; Cantilène, *Wolstenholme*; Symphonic March, 'Britannia,' *Rutland Boughton*.

Mr. C. H. Moody, Ripon Cathedral (two recitals)—Prelude, 'St. Michael,' *West*; 'Finlandia'; Prelude, 'A Stronghold Sure,' *Bach*; Finale from the 'Pathetic' Symphony; Cortège, *Vierne*; March in G, *Salomé*.

Mr. John Pullein, St. Mary's Cathedral, Glasgow—Andantino, *Franck*; Prelude on an Old Irish Church Melody, *Stanford*; Postlude on 'London New,' *Harvey Grace*; Bridal March and Finale, 'The Birds,' *Parry*.

Mr. S. Wallbank, St. Margaret's, Altrincham, Manchester—Prelude and Fugue in D, *Bach*; 'Eventide,' from Suite in D minor, *G. J. Bennett*; Symphony No. 5, *Widor*.

Mr. H. C. Tonking, Newquay Wesleyan Church—Overture, 'William Tell,' Introduction and Fugue, *Matthew Clemens*; Allegro Serioso (Sonata No. 1), *Mendelssohn*; 'The Storm,' *Lemmens*; Sonata for two players (Mr. Tonking and Mr. David Parkes), *Merkel*.

Mr. Ezra Edson, Cawthorne Parish Church, Barnsley—Sonata No. 1, *Mendelssohn*; Intermezzo in D flat, *Alfred Hollins*; Fantasia, 'The Storm,' *Lemmens*.

Dr. A. J. Silver, Birmingham Parish Church—Preludes on 'As pants the hart' and 'Croft's 136th,' *Hubert Parry*; Marche aux Flambeaux, *Guilmant*; 'Meditation de Thaïs,' *Massenet*.

APPOINTMENTS.

Mr. Alfred H. Allen, organist and choirmaster of the Cathedral Church of St. Andrew, Inverness.

Mr. Augustus Bernard Arnold, organist and choirmaster at Holy Trinity Parish Church, Dartford.

Mr. Frank E. Bastick, organist and choirmaster of Ludlow Parish Church, in succession to Mr. H. C. L. Stocks, who has been appointed to St. Asaph Cathedral.

Mr. F. C. Clynick, organist and choirmaster, St. Thomas of Canterbury, Plympton.

Mr. H. Elkin, organist and choirmaster, St. Paul's, Rectory Grove, Clapham.

Mr. S. Wallbank (from Hexham Abbey), organist and choirmaster, St. Margaret's, Altrincham.

Reviews.

Fantasy on two Christmas Carols. By John E. West. Original Compositions for the Organ, No. 448. (Novello & Co., Ltd.)

Mr. West has taken two of the most familiar of Christmas themes as a basis for his fantasy,—"The first Nowell" and "Good King Wenceslas." Both are treated in attractive style. We like especially the quaint flourish which accompanies the latter. Very effective, too, is the combination of "The first Nowell" with the opening phrase of "Good King Wenceslas." The work is by no means difficult, the few rapid passages lying very easily for the hands. The Fantasy should be a popular feature at many churches during the Christmas season.

Twelve Selected Pieces (Christmas Music). Albums for the Organ, No. 8. (Novello & Co., Ltd.)

This volume is one that should appeal to a wide circle. The degree of difficulty ranges from easy to fairly difficult, and the selection is so varied and good that a recitalist might easily draw an entire programme from it. The book opens well with Bach's fine prelude on 'In dulci jubilo.' Pastorals are naturally in evidence, the Album containing no less than six, the beautiful Pastoral Symphony from the 'Christmas Oratorio,' W. T. Best's 'Quem vidistis, pastores' and 'Venite in Bethlehem,' Kulak's Pastoral in F, Merkel's well-known example in G, and Luard-Selby's Christmas Pastoral—a particularly well-written treatment of a fragment of the Christmas Introit, 'Hodie Christus natus est'—and the hymn-tunes 'Corde natus' and 'Adeste, fideles.' An effective novelty is Cowen's 'December—Christmas Morn,' No. 12 of 'The Months,' arranged by John E. West. There are two Fantasias on Christmas Carols, the new work of Mr. West, reviewed above, and Mr. Faulkes' piece on 'What Child is this?' 'The moon shines bright, and 'The Great God of Heaven.' This is one of the best English works of its kind. The remaining two numbers need no more than mention, Lemmens's 'Chorus of Shepherds' and W. T. Best's arrangement of 'For unto us.' Altogether, a notable collection of good music at a very low cost.

BOOKS RECEIVED.

The Musical Quarterly. Edited by O. G. Sonneck. Vol. 3, No. 3, July 1917. (G. Schirmer, New York and London.)

We are glad to note that this Journal continues to attract excellent writers. There are eleven articles in the present number. That on Hector Berlioz and Richard Wagner, by Julian Tiersot, is perhaps the most important, but one on Handel, Rolli, and Italian Opera in London in the 18th century, by R. A. Streatfeild, is of great interest.

The Use of the Voice. By the Rev. T. Grigg-Smith, M.A. Published by the S.P.C.K. 118 pp. Price, 2s. 6d. net.

Obituary.

We regret to announce the following deaths :

Captain WILLIAM HERBERT BAMBRIDGE, the only son of Mr. William Samuel Bambridge, Mus. Bac., of Marlborough, who was killed on August 19, in the twenty-eighth year of his age. He was educated at Marlborough College, where he was prominent as a cricketer and an all-round athlete. After leaving school he went to Canada, where he engaged in farming for about two-and-a-half years. Possessing a good baritone voice, he returned to England and went to the Royal Academy of Music. For some time afterwards he was a member of Mr. George Edwardes's company at the Adelphi. At the outbreak of war he enlisted in the University and Public Schools Battalion of the Royal Fusiliers, and afterwards was given a commission. He went to the front about a year ago, was appointed bombing officer to his battalion, was promoted lieutenant in March last and captain in the following June. The major of his battalion writes : ' His splendid fearlessness may have contributed to his gallant end. His contempt for danger was only equalled by his eagerness to court it, and his cheerfulness under all circumstances never failed him. We are proud that he belonged to the battalion.'

Second-Lieut. A. G. MILLARD. Killed in action in France. He was educated at Eton Choir School, and while there acted as assistant-organist to Dr. C. H. Lloyd, the then Per centor. At an early age he was appointed organist at St. John's, Farnham Common, afterwards holding a similar appointment at the Parish Church of Farnham. Later he became a student at the Royal College, and while there gained the Palmer Scholarship, and studied the organ under Sir Walter Parratt. He was a Fellow of the Royal College of Organists and Associate of the Royal College of Music. After finishing his musical training, he was appointed assistant music-master at Marlborough College, remaining there four years. From there Lieut. Millard went to Felstead School as music-master. He was twenty-six years of age, and was the only son of Mr. and Mrs. Millard, of Langdale House, Thornton Heath.

Corporal W. G. SWEETMAN, who died after being wounded in France. He was the son of Mr. Sweetman, the well-known Liverpool concert agent. For four years he was a chorister at St. Peter's Church, and was one of the original members of the first Liverpool Cathedral (Lady Chapel) Choir.

CALDER O'BEIRNE, aged sixty-nine. He was a teacher of voice-production and elocution, and in earlier days had toured the country with an opera company in which he took the leading tenor rôles.

Referring to an announcement of the death in Berlin of ROBERT VON MENDELSSOHN, senior partner of Mendelssohn & Co., bankers, a correspondent writes to *The Times* as follows : ' In less stormy days the death of Robert von Mendelssohn would give rise to more than a mere record. He was, like many of his family from the days of his father's cousin Felix, a frequent visitor to England and had many friends in London musical circles. An amateur cellist, so accomplished as to rank with professionals and to take his part on equal terms with the Joachim Quartet, he always gave ready help to English music when he was our guest, and showed a reciprocating kindness towards English visitors to his famous house in Berlin. He was a devoted friend of Joachim, and intimate with Piatti, of whose famous Stradivarius he became the possessor after Piatti's death. Although he was the leading banker in Berlin, he oddly enough had no trace of German blood; for his father was pure Hebrew, and his mother pure French (of the old noblesse type). He himself was markedly Parisian in appearance and in manner. He was an early friend of Lord Leighton and Tadema, and his house was a centre for painters as well as for musicians. It is only right, even at this juncture when feeling is keen, and everyone across the Rhine under the same dark cloud, to recall a genial, kindly, and artistic personality, who was the friend of so many of Germany's best—Clara Schumann, Joachim, and Brahms—of whom, happily, lived to see the wreck of their ideals' (see page 472).

Correspondence.

THE ORIGIN OF THE MAJOR AND MINOR MODES.

(See Miss Schlesinger's article in July and August numbers.)

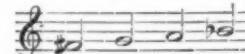
TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR.—(1) The details of the manufacture of facsimiles of ancient pipes, given by Miss Schlesinger in her recent paper under the above title, are of course extremely interesting; but their practical bearing upon present musical art appears to be simply nil.

In the first place, one may reasonably ask, What is the 'fundamentally new fact in the history of music' which Miss Schlesinger professes to announce? (2) It cannot be the fact that the division of a string into any number of aliquot parts will give a portion of the harmonic series reversed, because this has been known for many centuries. (3) She cannot intend to imply that the holes with which ancient pipes were pierced invariably divided the latter into a certain number of aliquot parts, because the contrary is notoriously the case. And if it be asserted (as apparently it is) that the major and minor modes have their origin in the harmonic series, it is not difficult to demonstrate the fallacy of such an idea (4).

It cannot escape observation that two of Miss Schlesinger's statements contradict each other (5). After assuming that 'the inborn feeling of the eye for harmonious proportion and symmetry possessed by primitive and untutored man guided him in placing the holes at equal distances along his reed pipe,' she says that 'this may be considered as the first cause, quite unrelated in the mind to its effect as sound; thus a system of scales came into being quite naturally, without preconceived musical notions.' In other words, primitive man, when piercing his flute, had no thought of the harmonic series reversed. But later on Miss Schlesinger says: 'Wherever a reed-pipe, or a flute (with certain reservations due to the incidence of the law of diameters) (6), was bored in the way described above, one or other of the pipe-scales in octave or gapped [sic] form inevitably resulted and still results.' That is to say, primitive man adjusted the position of the holes in accordance with the varying proportion which the diameter of the pipe bore to its speaking length. Now, if primitive (or any other) man placed the holes exactly equidistant (7), the sounds issuing from his pipe would not be in tune with those of the harmonic series. On the other hand, if he adjusted the position of the holes to accord with the law of diameters, what becomes of the above-quoted statement regarding 'preconceived musical notions'?

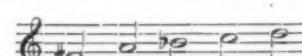
(8) In 1890 Mr. Flinders Petrie brought some ancient flutes from Egypt. They were fully described in the *Musical Times* for October and December of that year. Two of these were found in a rock-cellular tomb at Kahun, in the Fayum, about sixty miles south of Cairo. One was 17½ inches in length, and had three holes. The notes heard on blowing across were :



But when played with a straw reed of the clarinet type, the notes were :



The other flute was 17½ inches in length, and had four holes. The notes on blowing across were :



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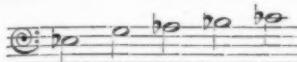
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It should be added that Mr. D. J. Blaikley assisted in the examination of these pipes.

(9) There would appear to be nothing in these scales to suggest the harmonic series reversed. But 'with regard to the open pipes, or flutes, of the ancients, it should be borne in mind that it must have been most difficult to produce a series of sounds, either similar in *timbre* or perfectly true in pitch, without the aid of keys (10). Up to the last century, certain holes in the then existing flutes had to be only partially covered by the fingers in order to

produce certain notes *in tune*. We must learn from this, not to place much confidence in conclusions drawn from actual experiments on old pipes. Suppose, for instance, it were attempted to discover the series of scale-sounds of such an instrument by placing it in the hands of a modern performer, it would be impossible to say whether any noticeable variations from known forms of the scale ought to be attributed to the intentional design of the instrument itself (11) or to our loss of those traditions which influenced its use.' (Stainer: 'The Music of the Bible,' pp. 89, 90.)

However, let us consider 'the harmonic series reversed' a little more closely. Miss Schlesinger gives us what she calls an octave of the harmonic series reversed, and endeavours to identify it with the Phrygian Tropos (12). Why she gives it in the wrong order I do not know, especially as the ancient Greeks always thought of their scales as descending. The proper sequence is as follows :



(See page 300, Fig. 4.)

The starting-point (not 'generator,' *pace* Miss Schlesinger) of this series is of course $\frac{1}{2}$. But what is B flat (6½) doing here? The term *octave* as applied to the harmonic series (13 & 14) has no real significance, for in this series the only *octave of sounds* occurs between the seventh and fourteenth harmonics : between any other two notes of the same name there lie either more or less than six notes. There is no 'gap' between the sixth and seventh harmonics ; and the B flat which Miss Schlesinger has inserted above is a purely arbitrary addition, affording one proof among many that the harmonic series, whether direct or reversed, is *not* the origin of the major and minor modes. The above scale can be tuned to agree with the ancient Phrygian mode ; but in that case, even with the omission of the intruding B flat, it will not correspond with the supposed portion of the harmonic series. All attempts to derive any of our scales from the harmonic series compel us to 'doctor' the latter.

(15) Under the heading of 'harmonic potentialities,' Miss Schlesinger makes an allusion to Eastern music, saying that it can only be harmonized from its own scale-material. But she can hardly be supposed to imply that the music of Asiatic nations, with its third-tones and quarter-tones, is derived, consciously or unconsciously, from the harmonic series, direct or inverted.

Leaving her pipes, Miss Schlesinger turns to the monochord, and naively inserts her '6½' among the notes which she derives from it. She fails to perceive that the monochord gives no authority whatever for this innovation. If she wishes to form her scale from the sixth to the twelfth harmonic, she must be content with seven notes : in the same way, if she were to elect to form it from the eighth harmonic, she would be compelled to include nine notes. You cannot play fast and loose with the harmonic series.

It is curious that after asserting that 'a system of scales came into being quite naturally, without preconceived musical notions or arbitrary interference, by purely mechanical means, and as a consequence of embodying natural laws' (16), Miss Schlesinger, towards the conclusion of her paper, mentions 'three distinct stages in the development of this natural system of music,' and adds : 'The second stage is one of transition, during which the desire to make the pipe-scales approximate to the sequences of the harmonic series becomes evident.' So that, after all, preconceived musical notions *did* lead to an alteration in the position of the holes. But these notions were not the result of obedience to natural laws.

(17) The construction of a musical instrument with a scale consisting of a portion of the harmonic series reversed is not in accordance with any known natural law. The harmonic scale (the series of upper partials, the scale of nature), and a similar succession of sounds inverted, stand upon a totally different footing. Dr. Hugo Riemann, indeed, is so obsessed by the theory of the polar opposition of the major and minor modes, that he believes himself to be the discoverer

of a series of undertones which are the converse of the overtones. His views were rejected by Helmholtz and Ellis ; and I am not aware that they have been accepted by any scientific authority. The overtones are obtained by merely touching a string at a node, or by overblowing a pipe ; there is no known method by means of which the supposed undertones can be rendered audible.

In conclusion, Miss Schlesinger asks, 'What is the exact value to us in the 20th century of all these discoveries concerning the music of antiquity and the established realities of natural intonation?' Simply this : it is the dawn of the music of the future. . . . The whole-tone scale and its harmonies are transition stages on the way back to natural intonation.'

To this I would in the first place reply that the longest way round is, I suppose, the shortest way home. The so-called whole-tone scale depends upon equal-temperament for its very existence ; given true intonation, the octave cannot be divided into six tones, whether the latter be major or minor. I would humbly advise any composer who wishes to tread the path to natural intonation, to avoid the whole-tone scale as he would the devil.

But is music, after all, travelling in a circle? Emil Naumann believed that it was ; and that the centuries which culminated in the genius of Bach and Beethoven would inevitably be followed by an equal period of decadence. And if we are going to travel by way of the whole-tone scale back to the melody of the primitive pipe, I am inclined to agree with him. Meanwhile, some of us may find comfort in the words of Stainer, who, perhaps, was not altogether ignorant of the subject. In his 'Treatise on Harmony' he says : 'It is, perhaps, hardly necessary to remind the reader that music has made the scales, not the scales music.' There we have the history of the art summed up in a single sentence.—Yours faithfully,

ARTHUR T. FROGGATT.

[Numerals are inserted in the above letter and Miss Schlesinger's reply to facilitate reference.—ED., M.T.]

(Miss Schlesinger's reply to the above.)

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Innovations and revolutionary ideas inevitably meet with a certain amount of blind opposition and wilful misconception. When one has devoted one's life to original research in the archaeological or any other field, one accepts such attacks as the above philosophically, knowing that the basic principles and natural laws which underlie all evolution are unassailable, and can take care of themselves when they have been discovered.

The only thing, therefore, that is open to question is whether I have expressed these with sufficient clarity. Let us examine the points at issue, which have been numbered in order to avoid useless repetitions.

(1) I am not concerned with matters of personal opinion—as, for instance, in paragraph 1—but only with points that seem to require further elucidation.

(2) Certainly not! That would be a new fact in the science of acoustics, but not in the 'History of Music.' The fundamentally new fact is that the boring of pipes at equal distances, which are also aliquot parts of the total length, produces a definite system of scales (some of which are gapped or transilient) based upon the harmonic series reversed. Diversity of mode is the result, primarily of the length of pipe conditioned by convenience in fingering. The important fact is that we have in the reed pipe an instrument which preserves intact the exact intonation of the music it was capable of rendering thousands of years ago, providing the underlying law is understood and that the pipe is played with the right kind of mouthpiece. I have identified the simple sequences of this system with the seven ancient octave Tropoi given by Plato and other classical writers, and the Mese in each case falls correctly upon an octave of the keynote or generator. The fuller sequences of the system (which were developed by Pythagoras on the strings) correspond exactly with the fifteen ancient Tropoi of the Greater Complete System given in the Fragment of Alypius. I have explained the process of doubling the number of the Tropos (August, page 352b and 354a, section 6).

(3) Of course not—see August, page 354—where four different stages of transition in the boring of pipes are described.

(4) I should welcome such a demonstration. It would be interesting to compare it with the incontrovertible evidence given in the article.

(5) & (6) It seems hardly necessary to point out that any explanation suggested concerning first stages in evolution does not necessarily apply also to all subsequent stages! Because, therefore, man in his first attempts to bore holes in pipes fell in with a natural law which gave him a system of scales without his possessing any previous knowledge of their existence, it does not follow that when he has learnt to manipulate the pipe it will not, in his hands, pass through other well-defined transitions owing to his efforts to make the pipe render some preconceived sequence derived, for instance, from the Harmonic Series. Constant readers of the *Musical Times* will be familiar with my conception of the harmonic basis of all music (*Musical Times*, February, 1914, page 95; June, 1914, page 375; June, 1915, page 338), and will doubtless understand how this can be.

This conception concerning the hearing of harmonics has found support all along its line of development, and receives something very near proof from stages numbered 2, 3 and 4, on page 354, August number.

The law of diameters proves a stumbling block on flutes only. The ancients, however, were equal to the occasion, and deliberately used the first hole of flutes as a vent, measuring the length from the centre of the vent to the centre of the embouchure, which disposes of the main difficulty. Incidentally it proves also that by that time various Tropos sequences obtained on wind instruments had become recognized, and that the flute-maker did not rest until he had succeeded in reproducing them correctly (see August, page 355b). Bharata, the writer of the 'Nātyāśāstra,' a Sanskrit treatise on the Drama, ascribed to the 5th or 7th century A.D., and Śāṅgadeva, the 13th century author of the 'ratnakara,' both give lists of flutes of various lengths with holes bored at equal distances. Precise instructions are added as to the use of the first hole as a vent, and to the partial covering of holes to produce the *Śruti*: reference is likewise made to an extensive system of cross-fingering. (See also (10) above.)

(7) In the reed-blown pipes used by the ancients this practice of using the first hole as a vent is also sometimes observed, but it is not due to difficulties connected with the law of diameters, whose influence on cylindrical pipes played by means of a reed mouthpiece is negligible. In these favourite pipes of small calibre there is, moreover, seldom any appreciable difference in the diameters of pipe and holes, whereas in the flutes discrepancies in the diameters of both finger-holes and embouchure as compared with that of the pipe are more pronounced and have to be compensated.

(8) The Maket pipes are, of course, included in my investigations. They belong to Stage II. (August, page 354).

(9) If Dr. Froggatt had given consideration to the ratio of vibration given by Mr. D. J. Blaikley in the *Musical Times* (December, 1890, page 715), he might possibly have read the riddle. The four-holed pipe gives the 15-Tropos and the three-holed the 14-Tropos, both slightly modified. The notation of the sequences quoted above under (8) does not convey the true intonation of the sounds obtained from the pipe by Mr. Blaikley; for instance, the interval E7 to G suggests a major third, whereas the ratio 6 : 5 is nearer the mark, $\frac{160 \times 6}{5} = 192$ v.p.s. (194 D.J.B.) $\frac{160 \times 5}{4} = 200$ v.p.s.

(10) The Tropos with its precise boring disposes of these ambiguities, and provides a criterion quite independent of the performer's rendering of the scale.

(12) Some few modern writers, on the strength of the Greek vocal notation, have concluded that the Greeks were in the habit of using their scales in descending motion, but this is disproved entirely by the order of the notes named in the tables of Alypius (Meibomius), and of the Greek theorists, who invariably begin with Proslambanomenos and rise up to Nete. (See also Gaudentius, Nicomachus, page 17, Aristide Quintilianus, Philolaos (edit. Boeckh, page 66), Aristoxenus, and others.) What Dr. Froggatt gives under (12) above as the proper sequence in the harmonic series reversed, which is not quite the same thing as the Tropos or mode founded upon it. Let him examine figs. 1, 3 and 4, July, page 297. He will see that we are quite agreed on this point; but he does not seem to have grasped the significance of the Tropos, or the reason why it begins with the note of the whole pipe (see July, page 298) or with the string note.

(13) The offending B flat inserted as 13th or 6½ is quite rightly placed where it is, and does not by any means constitute an arbitrary addition, since every harmonic is potentially present in every octave, and the expedient of halving the distance in order to obtain a note belonging to the next octave of the Tropos was as frequently resorted to by the ancients as was the device of half-covering the holes, which produced the same result. The Phrygian or any other Tropos can be doubled (or even quadrupled) in order to obtain an extended range, as already explained (August, page 352; see also page 354, under fig. 11). In fact, this was the method used in order to obtain the chromatic and enharmonic genera in the Greater Complete System. The rules for the tetrachordal structure of the scales amongst the ancient Greeks, and for the *loci* of the movable note, preclude any imputation of arbitrariness in handling the harmonic series in this way. It was certainly not suggested in my article that the 13th was used by the earliest pipe-makers in the 12 Tropos (Phrygian). (See fig. 4, where the 13th was first introduced in the division of the string under 'Experiments with a Monochord'.)

The Phrygian Tropos is the ANCIENT Greek Phrygian mode, and the later Greek Phrygian to which Dr. Froggatt refers was derived from it.

(14) My pianoforte has thirteen notes within the compass of an octave; not eight! The Greeks knew all about octave scales, with a varying number of notes between any two sounds in octave relation, and they called their octave scale *diapason* = 'through all' and not *di'octo* (Aristotle, Problem XXXII, Sect. 19). The notes ruled out by the tetrachordal nature of the extended Tropos scales, were used as alternative notes for the *Chroai* or Shadings.

(15) Most certainly I do assert 'that the music of Asiatic nations with its so-called third-tones and quarter-tones' is derived from the harmonic series both direct and inverted, and I can prove this. There is, however, such a thing as evolution in music and musical systems, and it is putting the cart before the horse to talk of 'doctoring' the harmonic series in order to explain that which has evolved from it. If Dr. Froggatt wants evidence of the evolution of natural intonation before the advent of the tempered system, he has only to study the 16th and 17th century writers: Virdung, Agricola, Praetorius, and Mersenne. He will find abundant evidence of the prevalence of natural intonation and of its gradual modification under the influence of the keyboard instruments, which culminated in the extinction of natural intonation at the dawn of equal temperament.

Modern musicians have too readily assumed that the notation familiar to them has always represented sounds consisting of aggregates of one unit alone, i.e., the semitone

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[The Schlesinger column

SIR.—The 'One' attention distance article between and the gene... mainly known sources, peculiari... therefore pipes v... times o... establish

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(16) & (17) I have shown in my reports addressed to the Institute of Archaeology of the University of Liverpool, that it is a fallacy to regard the harmonic series (ascending) as the natural scale, and the Tropos as an artificial or arbitrary succession of sounds. In fact the harmonic series or so-called natural scale cannot be conceived, explained, or played upon any instrument without first presuming the Tropos. This will be fully demonstrated before long, in my book now in preparation. Finally, without wishing to be discourteous, it seems necessary to remind Dr. Froggatt that he is using scissors and paste, so to speak, in order to endeavour to disprove the results of original research; that the investigations upon which the article is based are not merely theoretical, they have been carried into practice, and instruments have been made to test the results obtained.

—Yours faithfully,

KATHLEEN SCHLESINGER.

Fellow Institute of Archaeology, University of Liverpool.

[The following correction should be made in Miss Schlesinger's article on page 353 (August), first paragraph, column 2, line 4: for 'first' read 'just.']

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR.—The article in your July and August numbers on the 'Origin of the Major and Minor Modes' rightly draws attention to the existence of reed-pipe scales pierced at equal distances. The ruling principle of them all, which the article does not however mention, is that the intervals between successive notes increase in size as the scale ascends; and that is the principle on which the whole discussion of the genera by Aristoxenus turns. He is evidently concerned mainly with the tabulation of a large number of scales, known to Greek ears and coming to them from very different sources, several of which betray their pipe origin in this peculiarity of the rising interval. The actual measurement therefore of a small or large number of ancient or modern pipes will not establish the fact of the existence in ancient times of 'equidistant' scales any further than it is already established by Greek theory.

But the superstructure which the article raises upon this fact seems to me to pass the bounds of common sense. The whole history of the scale is ignored,—the Greek, Ecclesiastical, Byzantine influence, and the successive modifications introduced by harmony—and the pipe-scale is represented as being the sufficient explanation of its present form. Wherever the facts do not fit the theory, the intonation is described vaguely as having been altered 'later on':

'Un cheval vient d'éguer sans doute;

Mais il faut avouer

Que, pour venir ici,

Il a bien dû changer en route.'

The attempt is one more of many that have been made to show that the intervals which form the vocabulary of musical language are not selections of art, but dictations of science. It proposes to show through the pipe-scale that our scales are based on the harmonics of nature, either straightforward or upside down. But as Mr. Clutsam remarks in this month's issue, where he is discussing a book which takes a much saner view, 'the attempt to take nature as a guide has always failed, and always will fail,' and 'nobody in his senses would conceive of music as an exact science.'

Our scales are, however, not based on the pipe-scale, because neither the major nor two out of the three minors show any trace of the principle that successive ascending intervals increase in size, while in the third of them the characteristic augmented interval is derived from the pipe-scale in quite another way than that described in the article. Moreover, the reed-piper who is supposed to have been responsible for our scales is a more sophisticated musician than the piper who inspired the Phrygian scale on page 298, since he is able to select his notes; in other words, equal distance is with them abandoned for unequal, and with that goes the whole assumption on which the theory stands. It is not true, therefore, to say, as on page 352, that our four scales are 'based upon the law of the aliquot division of strings,' for an unexplained principle of selection has modified that law out of all recognition, and even the notes so obtained are subject to alteration 'later on.'

But even if our scales were in fact based on the pipe-scale, that would not show any connection between them and the harmonic series, taken either forward or backward. Let us consider this reversed series first. It is inaudible. There is no question here of 'resultant tones,' which do actually sound, and upon which v. Oettingen, taking his cue from Rameau, based his theory of the minor chord; for a 'resultant' is caused by the simultaneous sounding of two higher tones, and neither two nor one are sounded here. The downward series is a matter for the eye, not for the ear; the ear can neither demand this series of sounds nor be satisfied by it, for there is in it no sound which contains and produces all the others, as there is in the upward series. It is true that the fractions which represent these sounds are the reciprocals of the fractions which measure the pipe; but the connection between the harmonic and the equidistant series resides wholly in number, as it does in any other measurement of heterogeneous things: as when, for instance, we buy $\frac{1}{2}$ lb. of sugar and take $\frac{1}{2}$ hour to get it.

There is no one who would be more surprised than the reed-piper, primitive or contemporary, if he were told that the scale he had made by measuring off inches on his pipe, and had played in all his life, satisfied his ear only because it was derived from a series he had never heard of and identical with a series he could not hear. He would feel like M. Jourdain: 'Je n'ai point étudié, et j'ai fait cela du premier coup. Je vous remercie de tout mon cœur.' So that if there were any musical connection between harmonics and equidistance—and there is only a numerical connection—it could not be more than accidental.

The ascending minor is too hard a nut for the reverse series to crack, and the natural series has to be called in. The higher numbers of this series, which are alone employed, require long practice or else mechanical aid to hear. Many of us were unable to follow a certain modern work on harmony which derived the minor third from the nineteenth harmonic; not because the interval is then out of tune—for it is only what we hear on the pianoforte every day—but because such an attitude was beyond our power of estimate; and the author abandoned the view in his second edition. But the explanation of the ascending minor given in this article assumes that we can hear not only the 19th but the 29th, and then there will be three notes to be 'raised later on.' With a little more practice we might have heard the 32nd, and then there would be only two faulty notes; and if we persevered till we could hear the 240th there would be none—but then, perhaps, there would not be much time left to make music in.

The place where the theory appears to go wrong is in extending the pipe-intervals to the whole octave, instead of limiting them to a few notes, which all the evidence shows were originally four. Provision is made for this on page 354 under the heading 'A fortuitous discovery,' where it is asserted that the piper knew how to get the overblown Fifth, and so to produce tetrachords. These tetrachords must, however, have been similar: unless it is assumed, though not stated, that there were not three holes but four, which would have admitted of alternative stopping. Yet all our modern scales as here explained postulate dissimilar tetrachords, so that the upper half of them could not have been produced on a pipe with seven holes. The division of the scale into tetrachords for the purpose of analysis is therefore illusory.

On the same page we find that 'it is not suggested that the ancients adopted the pipe-scale'—i.e., the equidistant scale—'by choice, but of necessity'; for the alternative to equidistance—to place the holes so as to give this or that segment of the harmonic series—presents, as the article quite truly says, practical difficulties. But of the millions of pipes which have been made since the days of Jubal or Thamyrus there can hardly have been a large number that were pierced at exactly equal distances so as to give the reversed harmonics exactly. For, in the first place, a very slight error of measurement makes a great difference in the pitch of the note. In the example on page 298, for instance, in order to make the A, which is a whole quarter of a tone sharp, into a true A7, the first hole would have to be bored lower by $\frac{1}{3}$ of an inch only—say, the thickness of the finest sewing needle. And in the second place, there is a presumption that such pipes were made rather at haphazard, as

the following little experience indicates. Some tribesmen were to sing and dance for me, but as they had to march in over a long distance they arrived a day late, so that there was only three-quarters of an hour before my train went. They sang and danced, and would have played the bamboo flute, but 'there was not time to make one.' The implication—that a flute was a thing you just made out of the nearest tree, when you wanted a little music—does not suggest any very careful measurement. In fact, there has in all ages been, we may imagine, a good deal more of choice than of necessity in the piercing of these holes.

The truth surely is that the scale at any given moment is, like all institutions of man and most operations of Nature, never the single effect of one cause: in fact, it might say of itself, as a certain famous little girl said, 'I specs I growed.' In its infancy what seems to happen is this: The untutored voice and the unsophisticated pipe start at different points: the former 'thinks' intervals (increasingly consonant) round, but chiefly downwards from a high tonic, the latter builds up empirical intervals (tending to increase in size as they ascend) from a low tonic. The subsequent career of the scale is a reconciliation of these impulses, modified through the centuries by a series of purely musical considerations. So that the primitive reed-piper can be called the father of our modern scales only in the sense in which Tubal Cain was the 'instructor' of those who planned and built the Forth Bridge. In that sense, certainly, we may agree with the article.—Yours, &c.,

A. H. FOX STRANGWAYS.

(Miss Schlesinger's reply to Mr. Fox Strangways's letter.)

[The numerals refer to the paragraphs in the letter.—*ED., M.T.*]

As since the proof of the above letter was submitted to me there is a very limited time in which to reply to Mr. Fox Strangways's strictures, I shall be unable, to my regret, to touch upon more than one or two points, although all would have been interesting.

(1) The principle of the arithmetical progression downwards proper to the reversed Harmonic Series was, I considered, sufficiently obvious throughout the article.

The whole of this first paragraph seems likely to give rise to some misconception which must at the outset be removed. The not too felicitous or clear wording of the paragraph would give the impression that my discovery and identification of the pipe-scales with the scales and theories of ancient Greece was no discovery after all. It seems to imply that the explanation was there all the time, patent and obvious, and that, above all, Mr. Fox Strangways himself was well aware of it. Now I know Mr. Fox Strangways too well not to feel certain that this is the last thing he would consciously do or tolerate, and therefore in justice to both, some explanation of this point is due.

Aristoxenus knew nothing about the principle underlying the pipe-scales, and was frankly puzzled by them, as he acknowledges many times in his famous treatise. For instance (page 192, Macran's Translation, 37): 'The fifth part of our science deals with the keys [τόνοις]—the tonal use of a Tropos as a mere key—K.S.] in which the scales are placed for the purposes of melody. No explanation has yet been offered of the manner in which those keys [τόνοι] are to be found, or of the principle by which one must be guided in enunciating their number.' On page 193 he mentions the Tropoi as the scales obtained by boring holes in the *auloi* or clarinets (see also pp. 196 and 197, &c.).

The discussion on the *genera* by Aristoxenus can hardly be said to turn on the principle of successive increase in the size of intervals, since Aristoxenus does not recognise that progression as such, nor yet as a principle or law, and only casually describes two scales (not several) characterised by this successive increase, which he certainly does not anywhere connect with an instrument. In fact he denies emphatically, and with unnecessary violence, the possibility 'that the essence or order of harmony [*i.e.*, natural law—K.S.] depend upon the properties of instruments, and more especially of the *aulos* or clarinet [page 196] 'there is no error so fatal and preposterous,' 'it is sheer folly,' &c. What little was understood by the Greek theorists concerning the Tropos and the underlying law was

apparently the sole property of the Pythagoreans. Nicomachus attempts a very slight exposition of the Tropos principle. (Meibomius, lib. 1, page 19)

It was, however, precisely the measuring and making of facsimiles of a number of ancient pipes which did establish the identity of the Greek Tropoi as pipe-scales. They had until then remained unsuspected by countless writers on Greek music for two or more centuries. Readers of the *Musical Times* would scarcely imagine from the statement to which reference is here made that I had the honour and pleasure of introducing my discovery of these so-called 'equidistant' scales and their identity with the Greek modes to Mr. Fox Strangways's notice exactly two years ago, and of receiving some very helpful criticism from him, too! (See also 2 and 13 in the reply to Dr. Froggatt.)

(1 & 9) Before going further, I would point out that I did not undertake in this article to trace the evolution of our major and minor modes, but only to make known their origin—the natural scales upon which they are based. I have pointed out (page 354 and in Figs. 11 and 12) that our tempered major scale, consisting of two tetrachords exactly equal as to ratios (and differing only to the extent of a comma in just intonation), is derived from the 20 Tropos—Hypolydian—and that the idea of the two equal tetrachords arose through the manipulation of the reed mouthpiece. I have nowhere suggested that our minor scales were also due to the same device as stated by Mr. Fox Strangways in (8). Moreover, the device is not *overblowing*, it is a shift of the lips upon the vibrating tongue of the mouthpiece, shortening its effective length; overblowing is possible also, but both the *modus operandi* and the resulting timbre are quite different.

(2) Since, therefore, the major scale has existed through the ages without modification, when and where was the boring of a three-holed pipe with holes at distances of $\frac{1}{3}$ of the total length was found, it seems to me that the method à *long détour* of deriving *cheval* from *equus*—to which Mr. Fox Strangways playfully refers in suggesting that I have passed over the history of the evolution of the scale—is hardly to be commended, since the derivation from *Kάβαλλας* (*Caballas*), *vid* the Latin *Caballus*, which I have chosen, has the double merit of being correct and direct. And so with the scale. I have, in fact, spoken only of the steps which can be proved, *i.e.*, those preserved by the borings of pipes (see page 355a). How can Mr. Fox Strangways or any other writer trace or prove any shades of intonation through the early Church music, which was based upon the organ? The spacing of the keys on the keyboard unfortunately tells no tales and gives no clues. If he feels so inclined, let Mr. Fox Strangways turn rather to Agricola (ed. 1545), where he will find the Tropos principle rampant; it is used in order to determine the position of the *frets* on the necks of lutes and viols; for marking out the ratios on the monochord, which was still used in the churches to train singers for *a cappella* singing, in which the voices were not forced into line with the organ. Above all, one finds the living Tropos in the schemes for the fingering of pipes upon the great staff; the holes opened to produce the notes of the natural scale of the pipe are given, in most cases, as well as the cross-fingering in use for such modifications of the natural scales as were usual. The 11, 12, 15, and 20 Tropos predominate. One of the flute schemes (page 102, folio 31b) shows plainly that the law of diameters had not even been empirically solved on the flute, as the first hole is used as vent, although the note of the whole pipe—all holes closed—is given as well. It is not possible in a short article to give numerous proofs of all statements advanced, but it is evidence of a positive and constructive kind consistent with archaeological methods in original research, and very different from the negative and destructive statements, without basis or principle to support them, with which Mr. Fox Strangways endeavours to refute my work. (See also 15 above.)

(5) & (6) No, Mr. Fox Strangways! The connection is not on numerical but a *proportional* basis, and it is most certainly not accidental. Where would the Harmonic Series be without the Tropos principle may I ask? What happens when a segment of this series is to be used on a pipe; for instance, from 8 to 16? The ratios of length will

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Tropos will be requisitioned, and that from each, one member, the 8th will be selected for use.

This sequence, which represents a segment of the Harmonic Series, is in reality seen to consist of the keynotes of seven different minor keys borrowed from so many Tropoi. A similar explanation applies to the time element in the pitch of the notes and to the vibrational law when the true harmonics of a clang are considered from the point of view of the physical basis of sound, but there is no opportunity or time to go into the subject here. It is the old question of the hen and the egg.

(9) The point urged by Mr. Fox Strangways is rather damaged by the fact that the $\frac{1}{12}$ th part of an inch which he claims to represent all the difference between the position of a hole bored at $\frac{1}{12}$ from the extremity of the pipe, or at $\frac{1}{12}$ (in order to substitute for a certain flattened A, a correctly-tuned A?) applies only to a pipe one inch in length! This one-inch pipe, moreover, would give sounds which the human ear, as at present constituted, would fail to apprehend. This is a clear case of Nemesis pursuing Mr. Fox Strangways for pouring contempt upon the Tropos principle and allowing it only a numerical existence and an accidental birth. On a real, not a Lilliputian pipe, measuring '353 metre:

$$\frac{353 \times 11}{12} = '323.5 \text{ position of hole 1 from mouthpiece}$$

$$\frac{353 \times 15}{16} = '331 \quad " \quad " \quad "$$

The difference = $\frac{1}{2}$ millimetres, or about 14 times more than Mr. Fox Strangways's computation.

KATHLEEN SCHLESINGER.

RECITALS FOR WAR FUNDS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR.—May I beg for a little of your space to ask my brother musicians for some help. As a result of some sonata recitals that Mr. Alexander Cohen, of Harrogate, has been recently giving (all honour to him, I say)—he has sent me a cheque for £23 and hopes to send another donation after the end of the approaching season. This money is to be devoted entirely to helping the children, or distressed widow, of some musician who has been killed in the War. The I.S.M. has gladly undertaken to distribute Mr. Cohen's splendid gift in accordance with his expressed wishes, and would indeed rejoice if any other musician—or body of musicians—would endeavour to do as he has done. We should be most grateful if anybody would kindly send information of any cases which would accord with Mr. Cohen's desires, to Mr. Hugo Chadfield, the general secretary of the I.S.M., 19, Berners Street, London, W.1; or to Yours faithfully,

(Signed) A. H. MANN,

King's Field,
Cambridge. Hon. Treasurer of
The Incorporated Society of Musicians.

'THE DEPRECIATION AND APPRECIATION OF HANDEL.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR.—Would Mr. H. Davey be kind enough to state to what 'anti-Handel outbreak' of mine he refers? I cannot call one to mind.—Yours, &c.,

EDWARD C. BAIRSTOW.

1, Minster Court, York,
September 12, 1917.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR.—My recollection is that Dr. Bairstow some time since was reported to have contrasted Handel with Bach; and not only to have pronounced Bach the greater composer, but to have expressed, with considerable emphasis, his opinion that Handel was far inferior. That Bach was on the whole the greater composer is also my opinion, as I have repeatedly stated; but I do not consider the gap between them nearly so great as Dr. Bairstow was reported to have affirmed, if my recollection is accurate. If I misrepresented his views, I apologise unreservedly.—Yours, &c.,

H. DAVEY.

THE TRANSLATION OF SONGS AND OPERAS INTO ENGLISH.

BY N. DE V. HART.

My subject requires no apology. It is quite true that if every Englishman knew French, German, Italian, Russian, Spanish, and the Scandinavian languages, there would be no necessity for the writing of this article; but as few Englishmen know, at the most, more than one other language beside their own, it seems clear that it is, and for a considerable time will be, useful to have songs and operas translated from foreign languages into English.

Assuming, then, that we must have translations, the question arises: Are our present methods of translating satisfactory? Ask the singers: they will tell you that for the most part translations are unsingable. Ask the poets: they will tell you that they cannot go to a concert or an opera without feeling that their muse has been insulted. Ask musicians: they will tell you that translators have no respect for musical phrasing, accent, or rhythm. Ask audiences and critics: they will tell you that most translations sound either bald or incongruous, and almost invariably render the task of the singer so difficult that his discomfort is inevitably communicated to the listener.

The reason for this state of things is not far to seek. The average translation is bad from many points of view, but all its faults arise from one single, fundamental error: the translator has a false conception of the aim of a translation. The aim of the average translation is to reproduce in English the effect of the poem as it is when written on paper and read: the translation appeals to the eye of a reader. The true aim should be to reproduce the effect of the poem as it is sung: it should appeal to the ear of the person who listens to the translation set to music. This is the root of the matter, stated broadly; its full significance will become clear as we proceed.

An ideal and perfect translation would be one that obeyed in complete detail the following rules, which I would classify thus:

Firstly, there is the poetic, or spiritual, requirement:

Rule 1.—The translation must reproduce, in suitable language, the spirit and meaning of the original poem.

Secondly, there are the musical requirements:

Rule 2.—The translation must preserve the rhythm of the music and the unity of the musical phrase.

Rule 3.—The important note or notes which bear the important word or words in the original, must bear also the important word or words in the translation. The climax of the words and the climax of the music must synchronise.

Rule 4.—Accented syllables must fall on accented notes.

Rule 5.—Where in the original one syllable is spread over two or more notes, the same thing must happen in the translation.

Thirdly, there are the requirements of the singer:

Rule 6.—The vowels of the original poem must be reproduced by similar vowels in the translation.

Rule 7.—The consonants of the original poem must be reproduced by similar consonants in the translation.

Rule 8.—Suitable moments for breathing must be provided.

Rule 9.—The distribution of syllables must be such as to permit of flowing, easy pronunciation.

Rule 10.—The construction of the sentences must be simple, and free from complicated parentheses and inversions.

Finally, there are the literary requirements:

Rule 11.—The translation must reproduce the metre of the original poem.

Rule 12.—The translation must reproduce the rhyming scheme of the original poem.

Rule 13.—The translation must reproduce the rhythm of the original poem.

Rule 14.—The translation must reproduce all the special poetic devices of the original poem, such as alliteration, assonance, grouping of vowels and consonants.

Now it is obvious that no translation can satisfy all these requirements at once. In this lies the peculiar difficulty of translating: at every point a large number of these requirements have to be set aside, and it rests with the tact,

ingenuity, and sense of proportion of the translator to decide at any given moment which of the rules he should obey and which he should ignore. In order to decide justly, the translator must have the mind of an artist, so that he may perceive the meaning and intention of the poem, and may choose the best means at his disposal to express them in his translation; secondly, he must have a large vocabulary and a flexible control of language; thirdly, he must be a sound musician, with a keen ear for musical rhythm and a nicely-proportioned sense of the atmosphere, the drama, and the climaxes of music; fourthly, he must either be a singer himself, or have acquired otherwise a comprehensive knowledge of the limits, possibilities, and needs of the human voice. Then, keeping constantly in mind the radical consideration that his translation is to be sung, not read, he will be able to produce something which, though it may not be as fully satisfying as the original, will at least succeed in reproducing on the listener an effect approximate to that of the original.

General principles are easy to lay down and difficult to follow. It remains, therefore, to take such of the rules which I have enunciated as seem to require explanation, and to show their working in particular instances.

Rule 1.—The primary and most grievous mistake made by some, but happily not by all, translators, is to be so studious to write readable English verse as to fail to reproduce the meaning and spirit of the poem. A composer, when writing the music, places certain notes on certain words for some particular, good reason. The translator should endeavour to interpret the composer faithfully by being as literal as circumstances will permit. The degree of literalness that can be attained will naturally vary considerably from case to case; but a complete re-writing of the poem and a departure from the meaning and intention of the original are unforgivable. The current translation of Valentine's 'Cavatine' from Gounod's 'Faust' commits just this blunder. The original poem is a prayer: Valentine prays to God to watch over Marguerite while he is away at the wars:

Avant de quitter ces lieux,
Sol natal de mes aieux,
A toi, Seigneur et Roi des Cieux,
My cœur je confie.'

The translation is not merely not a prayer at all, but it takes the ridiculous form of a lament by Valentine at having to leave his home and his sister:

Even bravest heart may swell
In the moment of farewell.
Loving smile of sister kind,
Quiet home I leave behind.'

It would be difficult to conceive of a more hopelessly inadequate translation; nor is the rest of it, with which I have not ventured to weary the reader, any better.

In grouping the elements of an ideal translation, it will be observed that I placed the literary requirements last. Translators have up to the present placed them first. Now, rhyme, rhythm, and metre are of supreme importance in written verse; but when a poem is sung, they become, as a general rule, though not invariably, of less than secondary importance. In the drawn-out cadences of a song, the ear does not listen to, much less demand, the recurrence of rhyme; while the composer, more often than not, has hidden the rhythm of the poetry beneath that of the music. Let me say at once that in those cases where the poem consists of short, rhymed couplets, or where the composer has made the recurrence of rhyme an important element of the song, or where he has obviously been careful to make the rhythm of the music coincide with that of the poetry, or where, as in Wagner's verse, alliteration or some similar device is of the essence of the poetry, it then becomes the duty of the translator to reproduce the rhyme, rhythm, and alliteration faithfully, even if it necessitates his leaving out of account some of the other factors. But on all other occasions, the literary requirements should be attended to only after the claims of the music and of the singer have been satisfied. In other words, generally speaking and except when rhyme, poetic rhythm, &c., have been put into prominence by the composer, the translator should turn verse into flowing, poetic prose—*poésie mélodie*, as the French call it—fitting it to the notes with due regard for the musical and vocal requirements.

Thus, to translate 'Wenn ich in deiner Augen seh', 'Die Rose, die Lilie, die Taube, die Sonne,' from Schumann's 'Dichterliebe,' into prose, or even blank verse, would be absurd. Both poems depend for their effect on the recurrence of rhyme at short intervals, and Schumann written the music in such a way as to accentuate both rhyme and the poetic rhythm. Take, however, *Azucena* in Debussy's 'L'Enfant Prodigue':

Ces airs joyeux, ces chants de fête,
Que le vent du matin m'apporte par instants,
Serrent mon cœur, troublent ma tête.
Ils sont heureux.

Ici, sous les rameaux flottants,
Je les suivais dans leur gaité si tendre :
Ils échangeaient des mots pleins de douceur ;
C'était mon frère
Et puis ma sœur.
Je retenais mon souffle, afin de les entendre.
Ils sont heureux.'

Here, when the poem is sung, the ear does not crave for any rhyme—it seldom does, except in the case of rhymed couplets—but on the other hand, Debussy's music confines itself strictly to the rhythm of the metre. Taking these two points into consideration, the translation should have taken the form of blank verse, so as to discard the useless rhyme while retaining the rhythm of the original. Instead, Miss Nita Cox's translation, considerable ingenuity is displayed, and rhyme is attained. But it is at the cost of literalness; and, moreover, the English words, forced on the translator by the supposed necessity for rhyming, are at many points unvocal.

The translation of Santuzza's song, 'Voi lo sapete,' in Mascagni's 'Cavalleria Rusticana,' is even worse; for here the Italian is translated into rhymed verse when the song does not demand rhyme, and when Mascagni has moulded the poem to the rhythm of the music. In this case, neither rhyme nor metre being necessary, the translation should have been in poetic prose, when a high degree of literalness and complete singability could have been obtained. Most mistaken of all, from this point of view, is the translation of the Prologue to 'I Pagliacci,' by Leoncavallo. In the extract from the opera not only is the rhythm of the music almost everywhere paramount over that of the words, but the Italian is not even rhymed; yet at intervals the translator has written English rhymed verse!

This feverish and unreasonable desire to display ingenuity in rhyming leads to all the faults of bad musicianship and unsingability. When a translator is tied down to a definite rhyming scheme, it is usually impossible for him to satisfy at the same time the requirements of the music and the singer. This has been clearly seen in our consideration of the first and most fundamental of the rules; it will become even more apparent as we proceed.

(To be continued.)

BEECHAM OPERA SEASON AT DRURY LANE

Sir Thomas Beecham is giving London another chance of proving that it cares sufficiently for Grand Opera in English adequately produced, to secure its continuance on a commercial basis. The implication of this announcement is that, hitherto, the speculation has not succeeded financially. This being so, it is not reasonable to expect Sir Thomas to go on indefinitely incurring loss on behalf of an unresponsive public. Odious comparisons are made with the support given to Grand Opera at Manchester and elsewhere. But before assenting to the justice of the whipping of London, one would like to know all the facts of the case. Meantime there is no question that London should do all in its power to support the opera season inaugurated on September 22 at Drury Lane. The first opera presented was Rimsky-Korsakov's 'Ivan the Terrible' ('The Maid of Pskoff'), and it was on the whole very finely performed. The appeal of a very dramatic story, the melodiousness of the music, with its constant reminiscences of folk-song idiom, and the delicacy and beauty of the

orchestra, a high one.

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orchestration, all told in association with interpretations of a high order. The cast was as follows:

Tsar Ivan the Terrible	Robert Parker
Prince Youri Tokmakoff (Viceroy of Pskoff)	Powell Edwards
The Boyar Nikita Matuta	Sydney Russell
Prince Athanassius Viazemsky	Albert Chapman
Michael Toucha (Citizen of Pskoff)	Walter Hyde
Youscho Velebin (a Messenger)	Albert Chapman
Princess Olga Tokmakoff	Jeanne Brola
Stephanie Matuta (Companion to Olga)	Doris Lemon
Vlasyevna	Ethel Toms
Old Nurses	Evelyn Arden
Perfilleva	E. Gilding Clarke
Boncny	Kenneth Sterne
Voice of a Sentry	

Mr. Parker's conception and performance of the rôle of the Tsar was magnificent. It established his high rank as an artist. Miss Brola and Mr. Walter Hyde also distinguished themselves. The orchestra is well equipped, but on this occasion it was not always unified, and occasionally the playing was laboured. This was perhaps most felt in the scene in the wood, which did not achieve its due effect. But any deficiencies of a first night will doubtless not occur again. Mr. Eugène Goossens, sen., conducted.

A full prospectus has not been issued, but Sir Thomas Beecham has stated that he hopes to produce 'Khovantchina,' 'Prince Igor,' an operatic version of Bantock's 'Omar Kayyam,' and one or more of three unnamed English operas which are being prepared. Meantime, some of the best operas of the company's repertory are being produced.

Again we express the hope that Londoners will rise to the occasion.

MUSIC FOR MEN AT THE FRONT.

A STUDY IN EVOLUTION.

Welfare gives a new sense of old values. That is what rises out of its ruin; and never so much as in Music. Bugle and drum belong to the elemental order of things which it is the business of great guns either to re-establish or assail. But the made musician may feel lost in such surroundings. All his patient past avails him nothing, he thinks: any fool could evolve tunes out of open notes, and as for rhythm—well, the mildest route-march provides a surfeit of that. Yet herein, if he only knew, rests his salvation. If he will just think musically in matters military he is, like the blessed Bottom, translated. To him, parades become the majestic personification of the ancient Dance, and even the classic attitudes of bayonet-fighting satisfy the very faculties which the underlying purpose of everything he sees around him outrages continually.

And has it ever struck anybody what unconscious artists the men are? That is why they remain unconquerable. For when does Tommy, breaking into strident song, proclaim that all is worth while whatever the seeming? Why, when he is ankle-deep in mud and 'fed-up' beyond telling! Adversity is his refiner's fire, as of all artists. So the musician in khaki should take heart. We know that he has had to leave his books and music behind him, but at least he has brought his brain. Surely he has learnt beforehand not to expect any personal satisfaction out of what must be done well or not at all. If he hasn't, then the Army is his best friend, for self-complacency is a vice for which soldiering never had any use. But that is negative—and there is a positive effect of training. Military life constructs from within while it destroys from without.

And what were you before you joined up? Organist? Well and good! That means you have had to keep your head when to lose it would have achieved public disaster. You'll make a soldier yet. Meanwhile you may as well play for our church parade. Fall out the last four of each company. There's your choir. Can they sing? Sing! What has that to do with you? They, like you, have been detailed for duty. Carry on, then. You do carry on; revel in an old enthusiasm, and offer your very best. You are like a pent-up flood when the lock-gates open—you roll, you rush onward . . . Yet you discover yourself a soloist, a voice crying in the wilderness. Those who form your congregation don't approve of church parade; to them, it means extra cleaning and less sleep, more tickings-off to boot. They aren't interested in either your skill or devotion. No! No satisfaction even there; and as you push in the stops you say to yourself that someone else can play next time. But the Padre books you with a smile, suggests that the hymns should go quicker, and says he would like you to be in better time—next time! That is all!

So you take your bruised and beaten soul to the V.M.C.A. pianoforte hard-by. Now, you say, you will earn heart's-ease. You remember a concert when the outstanding item was a tune which opened and closed the first Symphony of a favourite composer. Oh, the joy of recapturing the introspective rapture, which only a lunatic would decry. Blissfully reminiscent you remain in your dream-world till a passing corporal, who has that morning declared that the reason of your poor shavering must be a hare-lip, cries: 'Cheer up, cockie!' And when you suddenly desist, others stroll up to ask if you know this and that, which you certainly don't know and don't wish to know. On your irritable head-shakings they drift away, with small idea of your ability, certificated though it be, and the instant you get up from the chair your place is taken—seized, rather—by another man who, unlike you, 'plays by ear,' for such as have similar ears wherewith to hear. You are eclipsed, and you know it.

At length the grim humour of the situation strikes you; you order a soft drink from the counter, compounded apparently of gas, pepper, and hair-oil, and sit down to listen. A crowd has joyously collected; tattered Annuals are heaped on the rest; rag-time rules the roost, and you hear (for the first time, it may be) of various 'only girls' who don't attract you in the least. And you say to yourself, 'Where have I heard that phrase before?' and 'Why all those dominant sevenths and suspensions?' and 'What on earth has that inane ornament to do with either sentiment or tune?' But your head begins to nod and your feet to tap—though at the concerts at home you could have killed the man behind you who did that. You realise then that part of your education has been neglected, that you have missed the forest because of the trees. Your wrath rises, with a feeling of defeat; you believe that you would like to settle accounts with your Creator there and then, and leave others to settle with the Boche.

You will not be beaten, you cry, by anyone or anything—and for the first time in your life, perhaps, you see that you need not, either. So when the party at the pianoforte disperses you march up—lef' wight, lef' wight; le'eft, le'eft—like the soldier and man you may be; sit down again, and with a fierce decision start a gavotte by John Sebastian Bach, to show once and for all what music is to a parcel of scatterbrained, addle-pated simpletons, who don't know what crotchet from a bull's foot and who are simply the Man-in-the-Street in uniform, for whom street-music is best, and then—by the time you have arrived at the *reprise* you get the shock of your existence. For these same scatterbrained, addle-pated simpletons are whistling the tune like birds, cap on the back of the head, fags behind ears and hands in pockets, utterly content and most grateful to you. You have won your first victory, and bloodless though it be you have justified both yourself—and the Army.

CECIL BARBER.

THE COMING SEASON.—LONDON.

Alexandra Palace Choral and Orchestral Society (Mr. Allen Gill)—Proposed concerts at the Northern Polytechnic. November 3, Elijah; December 8, Miscellaneous; February 2, Hiawatha; March 2, Verdi's Requiem; April 27, Operatic works. All the foregoing dates are Saturdays. The concerts all commence at 7 p.m. A performance of Messiah will be given on Good Friday.

Bermondsey Settlement (Director, Dr. J. E. Borland; conductor, Dr. W. Phillips)—Concerts to be given at the Great Central Hall include Hiawatha, the May Queen, a Children's Festival, and Judas.

Central London Choral and Orchestral Society (Mr. David J. Thomas)—Faust (Berlioz); selection from Caractacus and King Olaf; and miscellaneous items.

Ealing Choral and Orchestral Society (Mr. Albert Thompson)—Messiah and For the Fallen.

Ealing Philharmonic Society (Mr. G. Victor Williams)—Hiawatha, Elijah, and Faust (Gounod).

People's Palace (East London) Choral and Orchestral Societies (Mr. Frank Idle)—The Spectre's Bride (Dvorák), Stabat Mater (Rossini), Messiah, and two miscellaneous concerts.

[The appointment of Mr. Charles A. Gough as Clerk to the Governors of the People's Palace will, it may be

hoped, greatly stimulate musical activity at this centre. Mr. Gough is an old chorister, and his education in direction of music was received at the Bow and Bromley Institute in the palmy days of that defunct centre. The utility and uplifting value of music have never been more obvious than to-day. The Drapers' Company, who are the mainstay of the People's Palace, are no doubt fully alive to its ameliorating influence.]

Royal Choral Society, at the Royal Albert Hall (Sir Frederick Bridge).—Eight concerts are announced, seven of which are subscription. The usual popular Carol Concert (December 22) is included in the subscription series, the Good Friday Messiah performance not being included. All the concerts (except the Good Friday performance) will be given on Saturday afternoons at 3 o'clock. The Good Friday performance will also commence at 3 o'clock. The season will begin on October 27, with Elijah. On November 24, The Spirit of England (Elgar), Songs of the Fleet (Stanford), Chivalry of the Sea (Parry), and The Inchape Rock (Bridge), will be given. Other dates are December 22 (Bach's Christmas Oratorio, and Carols); January 5, Messiah; February 2, The Dream of Gerontius; March 2, Sea Symphony (Vaughn Williams), and Israel in Egypt; April 20, Hiawatha.

Royal Victoria Hall (Waterloo Road), announces a series of Shakespeare's Plays (eleven being scheduled), under the direction of Mr. Ben Greet. Gounod's Faust will be staged on October 4 and 6. About a dozen Operas are announced. This scheme of providing an Opera- and Play-house on popular lines deserves enthusiastic support. It is all admirably directed by the lessee and manager, Miss Lilian Baylis.

South-West Choral Society (Mr. Arthur Saunders)—Acis and Galatea and Coleridge-Taylor's Bon-Bon Choral Suite. *Strolling Players' Amateur Orchestral Society* (Mr. Joseph Ivimey)—Concert at Queen's Hall, December 8. This Society exists not only for the purpose of giving concerts, but for the practice of the best orchestral music under a competent conductor. Eleven rehearsals are announced for the first concert, and thirteen rehearsals for a further undated concert. The rehearsals take place at the Botanical Theatre, University College, Gower Street, on Wednesdays, at 6.30 p.m.

PROVINCIAL.

Avon Vale Musical Society (Mr. J. S. Liddle)—Advent Hymn (Schumann); God so Loved the World (Bach); Come, let us sing (Mendelssohn).

Belfast—The Philharmonic Society (Mr. E. Godfrey Brown), Kubla Khan (Coleridge-Taylor); The Music-Makers (Elgar); The Fourth of August (Elgar); Fire Worshippers (Bantock).—All Souls' Church (Mr. Teasdale Griffiths)—Stabat Mater (Rossini); Messiah.

Birmingham—The New Birmingham Symphony Orchestra (general conductor, Sir Thomas Beecham)—Nine Symphony Concerts on Wednesdays at the Town Hall. Sir Henry Wood and Mr. Landon Ronald will conduct some of these concerts. The Orchestra will also give ten 'popular' Sunday evening concerts at the Town Hall under various conductors. —Mr. Appleby Matthews's Choir will be the first in this country to give Elgar's complete Trilogy, 'The Spirit of England,' on October 4. The New Orchestra will assist.—Mr. Richard Wassell announces three orchestral concerts, again to be given by the New Orchestra, which it would seem is going to have a busy time.—Madame Minadien will continue her Matinees Musicales at the Grand Hotel on four Saturdays. The London String Quartet and the Brodsky Quartet will appear.—The Midland Musical Society (Mr. A. J. Cotton)—A miscellaneous concert; Parts 1 and 2, Hiawatha; Elijah; Brahms's Requiem.—The Choral and Orchestral Association (Mr. Joseph H. Adams)—Faust (Gounod); Messiah; Hymn of Praise; Merrie England (E. German).

Bolton—The Choral Society (Mr. Thomas Booth)—A Night of Masterpieces (choruses and madrigals); The Dream of Gerontius and The Spirit of England; St. Paul (Part 1); Songs of the Sea (Stanford).

Bradford.—Under the Subscription Concert scheme, six

concerts will be given. The Hallé Orchestra will play at three, conducted respectively by Sir Thomas Beecham, Mr. Eugène Goossens, junior, and Mr. Landon Ronald. The other concerts will bring forward chamber music.—The Bradford Permanent Orchestra (Mr. Julian Clifford), will give five concerts.—The Festival Choral Society will unite with the Old Choral Society in a performance of Messiah.—The Old Choral Society (Mr. E. J. Pickles)—Requiem (Brahms); Acis and Galatea; Messiah; Kubla Khan (Coleridge-Taylor); Songs of the Fleet (Stanford).

Bristol—The New Philharmonic Society (Mr. Arnold Baxter).—The Fourth of August; Before the paling of the Stars (Dale): When Israel out of Egypt came (Mendelssohn); King Olaf.

Cambridge—The University Musical Society (Dr. Cyril Rootham)—Chamber Concerts by the London String Quartet and Miss Fanny Davies. Orchestral and Choral Choral Fantasia (Beethoven); Scriabin's Pianoforte Concerto; 'Falmouth,' choral work by R. T. Woodman; chamber concert by Messrs. Sammons and Murdoch; English music of the 16th, 17th, and 18th centuries; St. John's Chapel; Elegy for strings and organ, by Dr. Alan Gray. Chamber concert: Septet by Ravel; Clarinet Quintet by Brahms; and (it is hoped) Trio for harp, flute, and clarinet, by Debussy. Choral and orchestral concert: Lotus Eaters (Parry); Siegfried Idyll, &c.

Dudley—The Madrigal Society (Mr. Joseph Lewis)—The Spirit of England, Elijah, St. Matthew Passion. The Birmingham Permanent Orchestra will play the accompaniments and perform overtures and symphonies.

Dundee—The Choral Union is rehearsing The Spirit of England.

Edinburgh—The Royal Choral Union (Mr. Alit)—Messiah; Scottish Concert.

Halifax—The Choral Society (lately conducted by Mr. H. Fricker, who is succeeded by Mr. C. H. Moody, of Ripon)—The Golden Legend; Ein' Feste Burg (A Stronghold Sure) (Bach); Messiah.

Harrogate (Mr. Julian Clifford)—A special article will appear in our November number.

Hereford—The Choral Society is considering For the Fallen and The Black Knight (Elgar), and Parry's St. Cecilia's Day.

Huddersfield—The Choral Society—The Dream of Gerontius; For the Fallen; Messiah; Elijah.

Leeds—The Choral Union (Dr. Henry Coward)—Dream of Gerontius, The Spirit of England (both works to be conducted by Sir Edward Elgar), Messiah, and a miscellaneous concert.—The Philharmonic Society (Dr. E. C. Bairstow)—Messiah, Hiawatha, Tale of Old Japan, Judas, and an orchestral concert.

[Mr. Julian Clifford succeeds Mr. Fricker as conductor of the Leeds Symphony Orchestra. Six Saturday concerts have been arranged for.]

Lincoln—The Portland Place Memorial Chorus—Israel in Egypt.

Manchester—The Vocal Society (Dr. T. Keighley)—The Fourth of August; miscellaneous programmes.

Merthyr—The Musical Society (Dr. D. Christmas Williams). Elijah, a miscellaneous concert, and another for which a work is not yet selected.

Newcastle-on-Tyne—The Armstrong College Choral Society (Mr. W. G. Whittaker)—Vaughn Williams's Willow Wood; Motets by Palestrina and Vittori; and Elizabethan Madrigals.—The Bach Choir (Mr. Whittaker)—Dale's Before the paling of the Sun; Vaughan Williams's Arrangements of Christmas Carols.

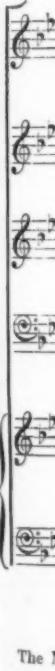
Norwich—The Philharmonic and Choral Society (Dr. Frederick Bates)—The Spirit of England; Verdi's Requiem; Hiawatha's Wedding-Feast; Symphonies by Mozart and Tchaikovsky; Saint-Saëns's G minor Pianoforte Concerto, &c.

Nottingham—The Sacred Harmonic Society announces two concerts—The Golden Legend and Messiah.

Pudsey—The Choral Union has so far decided only on Messiah.

Stockport—The Vocal Union (Dr. T. Keighley)—Three miscellaneous concerts.

Other announcements are made in our county correspondents' letters.



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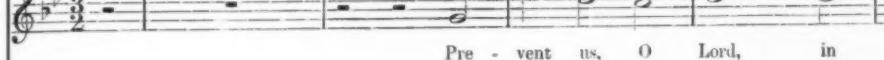
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Composed by ERNEST FARRAR.

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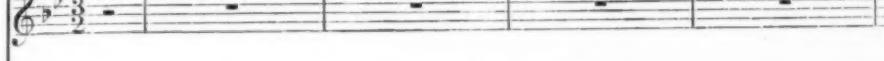
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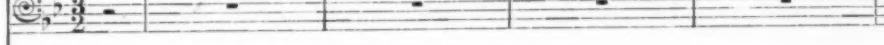
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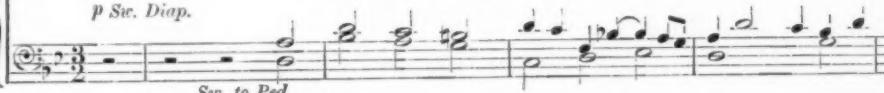
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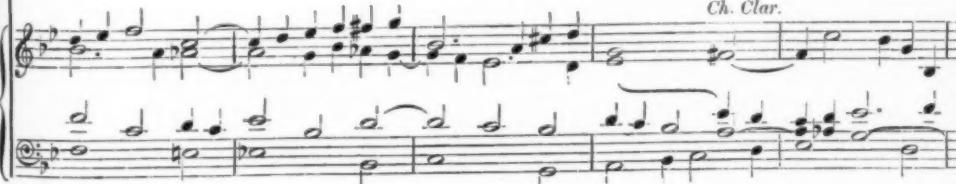
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Sx. 8 & 16 ft.

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QUEEN'S HALL PROMENADE CONCERTS.

It is gratifying to be able to report that up to the date at which we are writing these excellent concerts have been well supported by the public. In our September issue (pp. 417, 418) we gave a summary of the comprehensive scheme announced, and the Russian music promised was commented on specially by Mr. Montagu-Nathan. In our present issue we are compelled to give only a brief notice of the performances that have so far taken place. As to the quality of the orchestral playing, it was soon clear that the performers were competent, yet it was also felt that, at first, they had not been sufficiently rehearsed to achieve perfect unity. But under Sir Henry Wood's experienced guidance the orchestra has steadily improved in ensemble. The programmes of each concert have as a rule been varied, the exception being in favour of Wagner, to whose works the Monday evenings are almost entirely devoted. Tuesday evenings throughout the whole series are allotted chiefly to Russian music. This arrangement seems to meet the average public desire. Certainly there have been no signs of disapproval on the ground that enemy music is too persistently brought forward.

British music has figured fairly well in the programmes. An orchestral number by Joseph Speaight, that makes no pretence of elaboration, was the first novelty to be produced. It is entitled 'Queen Mab sleeps,' and 'Puck,' and affords one more instance of the suggestiveness of Shakespeare's creations. Strictly speaking the work was not a novelty, as it had been previously performed as a string quartet at one of Mr. de Lara's concerts. In its new form it lost none of its daintiness and rhythmic appeal. The composer conducted, and secured a capital performance.

None of the unfamiliar British music presented attracted more sympathetic attention than the Orchestral Rhapsody 'A Shropshire Lad,' composed by the late Lieutenant George Butterworth, M.C., whose untimely death in France is one of the innumerable tragedies of the war. The Rhapsody was produced originally at the 1913 Leeds Festival, under Nikisch. The music is a sort of reverie on the song composed by Lieutenant Butterworth to the words of 'The Cherry Tree,' written by A. E. Housman. At Leeds the work made a favourable impression, and greatly helped to establish the reputation of the composer as a coming man. The impression of refined feeling then made was deepened upon the present occasion. It is evident that the composer had attained sufficient technique to enable him to express his moods freely. As the work is now published in full score and parts, it may be hoped that further performances will be given. It was performed in London for the first time at a concert given at Queen's Hall by Mr. F. B. Ellis, on March 20, 1914.

A novelty that excited curiosity was an Orchestral Prelude by John Ireland, entitled 'A forgotten Rite.' The John Ireland we all know so well, who has gained great distinction in chamber music, has not hitherto won spurs in the orchestral field. The work under notice can scarcely be described as new, inasmuch as it was, we understand, composed in 1913. As to its poetic basis we are not informed what particular rite has been forgotten, but it was obvious from the music that the mood to be interpreted was subtle and mystical. It exemplified the freedom of harmonic idiom and vagueness of tonality (this is not necessarily a fault in these times) that characterise this composer's works. It is music that we would desire to hear several times before passing judgment. This feeling is of course really a compliment to the quality of the music, for it is seldom that the best music can be assessed at a first hearing: especially when it is cast in an advanced mould. The performance was a fair one.

'Three Elfin Dances' for orchestra, by H. Waldo Warner, were a feature of the programme on September 15. They are named respectively 'Elves,' 'Nymphs,' and 'Gnomes.' The Suite was certainly one of the successes of the concerts, and appealed unmistakably to the popular taste. The composer has the art of writing effectively for the orchestra, by which we mean that he can compose passages that are conceived for the technique of the instruments employed, and that he can use his orchestral material to give fine colour. It was noticeable that the Elves and

Nymphs were evidently of the robust kind, but this did not matter, because the music was so good. The composer had a gratifying reception.

Parry ('Radnor Suite' for Strings), Elgar, Mackenzie, Cowen, Percy Pitt, Balfour Gardiner, Fredrick Delius ('Brigg Fair'), Norman O'Neill, and W. Aikin have also been represented by more or less familiar works.

Russian music has been well represented. Tchaikovsky is still the leading favourite, no fewer than sixteen of his compositions having so far been performed. One of the most important productions was the Symphonic Tableau, 'Le Trois Palmiers,' by Spendiaryan, the poetic basis of which was fully described in our last issue (page 418). Evidently the composer commands ample resources of imagination and technique. He does not use extravagant harmonies, and his 'form' is easy to follow. Colour is a constant appeal, and sometimes it is vivid. Altogether, the work is a masterful one that will bear hearing often. Another work of interest was Liadov's Legend, 'Kikimora.' It is 'programme' music of the kind that one can enjoy on its merits, whilst blissfully ignorant of its programme. Kikimora is a sort of witch who wills dark deeds, but if we had to deduce her personality from the music, we should have to say that she is not at all a bad sort. The Legend was performed on February 23, 1911, at a Philharmonic concert conducted by Mr. Albert Coates.

A 'Fragment Symphonique d'après Shelley,' by Michel Gnessin, exhibited good sound music, but no outstanding merit. The Orchestral Suite, 'Au Soleil,' by Sergius Vasilenko, was an attractive production. It is a set of five pieces depicting as far as may be the manners and customs of Dryads, Cicadas, Gnomes, &c. As the idiom of the music is one that is easily apprehended, and the composer has the gift of fancy and tunefulness, it was well received, and it deserved to be.

Other Russian composers represented have been Borodin, Rubinstein, Rachmaninov, Glazounov, Stravinsky, Rimsky-Korsakov, and Moussorgsky.

Modern Spanish music was well represented by Five Dances by Granados, originally written by the composer for piano-forte solo and scored for this occasion by Sir Henry Wood. These compositions are full of vitality and charm. The immediate appeal they made to every musical sensibility brings with it fresh pangs of regret that the composer was the victim of a vile German outrage on humanity. Such music should be in the repertory of every good orchestra.

Albeniz was represented by Nivian's Dance from the Opera 'Merlin,' Act 2. The music is full of happy suggestiveness, and aptly displays the exceptional gifts of the distinguished composer. Although French musicians figure in the programmes, they have not been very prominently represented. Compositions by Berlioz, Delibes, Auber, Saint-Saëns, César Franck (the great Symphony), Chabrier, Gounod, Ambroise Thomas, Bizet, Debussy, and as a novelty a 'Suite Brève' by M. Aubert was found to be an 'attractive' item. It shows clear form and rhythmic originality, and it was played beautifully.

The following solo performers have appeared :

VOCALISTS : Carrie Tubb, Stralia, Margaret Balfour, Doris Manuellé, Dora Labette, Clara Butterworth, Louise Dale, Olga Haley, Joan Ashley, Amy Evans, Gertrude Higgs ; Joseph Cheetham, Fraser Gange, Walter Glynne, Gervase Elwes, Sidney Pointer, Charles Tree, and Robert Radford.

PIANISTS : Edith Walton, Dorothea Vincent, Lilia Kanavskaya, Gertrude Peppercorn, Myra Hess, Benno Moiseiwitsch, William Murdoch (Scriabin's Concerto in F sharp minor, Op. 20), Fred B. Kiddle, and William C. James.

VIOLINISTS : Sybil Eaton, Marjorie Hayward, Melsa, Dora Garland, Daisy Kennedy, Tessie Thomas ; Arthur Beckwith.

VIOLONCELLO : C. Warwick Evans (Dvorák's Concerto in B minor).

FLUTE : Albert Fransella.

Sir Henry Wood conducted almost every item.

Musical Notes from Abroad.

ROME.

THE MASCAGNI CONTROVERSY.

Last month I briefly alluded to the controversy that has been aroused by Mascagni's 'Rapsodia Satanica,' which he has composed as a musical commentary to the cinematograph film of that name. Writing on this subject, the critic Signor Guido Malcangi pronounces as his judgment that the Symphony, beautiful though it is in its conception and fundamental 'leit-motif,' is destined very quickly, in less even than a few months, to be shelved. He says:

The cinematograph is to the theatre as the newspaper is to the book. The one is of interest for the day of issue only, if we except some occasional article of essential interest; the other is of perennial interest, and to it we return again and again to discover its hidden treasures, and to enjoy the beauties which escaped our attention in a first reading.

So it is with the cinematograph film, which, everyone will admit, has but an ephemeral life. Take any popular film you like, who returns to see it a second time? Very few, for the simple reason that our curiosity and our enjoyment, both purely ocular, have been entirely satisfied the first time. On the contrary, we gladly return to hear anew a Symphony, because in it there are always new gems to discover and new depths to sound. When music, however, is wedded to the cinematograph, the film kills the music: for so close becomes their relation that whilst the film can very well exist without the music, the music without the film would be productive only of a fearful chaos in the mind of the hearer. This of course, it is understood, is only true of the music which follows point for point the action of the film, and does not make it impossible that certain portions of a commentary may have a separate life. Nevertheless, since in a cinematograph film there must be a concordance between the action and the accompaniment, for the reasons just stated we must deny that there can be any natural compatibility between the two.

CONCERTS.

With the end of the scholarship year, there have been several very creditable public performances by the pupils of the various schools of music in Rome. As an item of curiosity I reproduce here the programme of the concert given by the singing classes of the National Institute of Music, under the direction of the Cavalier Borucchia:

'Ch' Ella mi creda,' air from 'The girl of the Golden West'	Puccini
'Non conosci il bel sol,' Romance from 'Mignon'	Thomas
'Ritorno Vincitor,' from 'Aida'	Verdi
'Il fiore di Loto,' Melody	Schumann-Carrissini
'Vittoria, Vittoria,' Song	Schumann-Carrissini
'La Mamma Morta,' from 'Andrea Chenier'	Giordano
'Non odi ancor,' Duet from 'Re di Lahore'	Massenet
'O Monumento,' Monologue from 'La Gioconda'	Ponchielli
'Anima mia,' Romanza	Costi
'Addio, Mignon,' Melody from 'Mignon'	Thomas
'Voi lo sapete, O Mamma,' from 'Cavalleria Rusticana'	Mascagni
'L'altro notte,' from 'Mefistofele'	Bottes
'Qual voce!' Duet from 'Il Trovatore'	Verdi

OPERA.

The summer opera season in Rome this year is decidedly weak, being sustained by only one theatre, the Nazionale. The Costanzi, after being closed for a lengthy period, has re-opened for a season of operetta music, and the Adriano has also comic opera on its boards, in place of its usual summer opera company. It cannot be said that we greatly regret the absence of the summer companies. They are never first-class in Rome, naturally, as they perform during the season when the élite are in 'villegiatura,' and since the beginning of the war the opera programmes have been extremely limited, so much so in fact that even the most ardent supporters of a 'national' repertoire begin to sight that 'enough is as good as a feast.'

The Nazionale programme this year, which was initiated with Rossini's 'Barbiere,' includes 'Rigoletto' and 'La Traviata,' 'Cavalleria Rusticana' and its inevitable shadow, 'Pagliacci,' Giordano's 'Fedora,' the 'Manon' of Massenet, and 'Don Pasquale.'

"MUSICAL RIVINDICATIONS."

Considerable interest has been aroused in musical circles by the publication of a book with the above title from the pen of Signor R. de Rensis, the object of which is to study the influence of Italian music upon the art of other European nations. The author begins by giving 'the post of honor to that nation which has most abundantly drunk at the fresh, limpid, and inexhaustible fountain of Italian inspiration—Germany,' and goes on to speak of the 'musical ineptitude of the Germans in the Middle Ages, and their systematic appropriation.'

As to Austria, Signor de Rensis affirms that the first notable musician of that country whom we meet, in the person of Leonardo Panninger (1495-1569), flourished actually during the great polyphonic movement which was initiated in Florence, and afterwards spread to France, England, Germany, and Austria. After the death of Panninger we have to wait till 1613 to meet with a composer of merit—Christopher Strauss. A large number of Italian composers are named who upheld the honour of their country in England. The author makes mention of G. B. Porta (whose 'Humitor' was given on April 2, 1720, on the occasion of the inauguration of the Royal Academy of Music), Scarlatti, Bononcini, Ariosti, Porpora, Sacchini, Legrenzi, Afossi, Alessandri, Coccia, Lampugnani, and Cimarosa, whose 'Italian in London' was triumphantly produced in 1774.

Signor de Rensis also draws his readers' attention to the words of Purcell, who, speaking of the instrumental music produced by Italian composers, recommended his compatriots to 'penetrate themselves with, and follow, the Italian style.'

[The heading 'Rome' was omitted from Mr. Peyton's contribution that appeared in our September issue, p. 421.—ED., M.T.]

LEONARD PEYTON.

MILAN.

THREE NEW OPERAS BY PUCCINI.

Approaching very closely to Hellenic usage is a trilogy to the elaboration of which Maestro Puccini is presently bending his efforts, and intends after the fashion of ancient Greece, having three operas produced at one sitting. The three operas are entitled respectively 'Suora Angelica' (Sister Angelica), 'Il Tabarro' (The Cloak), and 'Gianni Schicchi.' Each opera is in one Act, having no relation one to the other, and the bases on which they have been built are in turn sentiment, tragedy, humour. Three styles of music are therefore necessary, a task which Puccini will surely not bring short of expectancy.

'Il Tabarro' has already been completed. 'Suon Angelica' is well on the road, and of 'Gianni Schicchi,' although not yet begun, Puccini has drawn the musical music-draft. The text of 'Il Tabarro' has been spread abroad for some time now. The libretto of 'Suon Angelica' is briefly as follows: The scene is laid in the walls of a mountain convent. Suon Angelica has deliberately chosen the conventional life in expiation of an unfortunate past. Her resigned sadness lifts her soul to a higher and purer plane of thought, whence she is abruptly called by a voice from the outer world. A lady is in the waiting room to see her. It is her aunt, who has need of the Sister's signature to a document, beyond which she had been long forgotten and forsaken by her relations. Angelica timidly asks after the tiny mite she was constrained to abandon before she was received into the convent; the harsh reply from the lips of her aunt that the baby had died some years back only goes to augment the fullness of her bitter cup, and totally disheartened, she decides to make an end of her life, surrounded by the beautiful flowers she loves. In her death agony her soul has a clear vision of the folly she has committed, and sees the punishment God metes out to self-destroyers. A penitent appeal for Divine pardon is heard and answered. The doors of the convent church open, and a dazzling light pours forth revealing the Virgin Mary on the threshold surrounded by angels, who, intonating a sweet chorus, bear the poor, penitent and weary soul heavenwards.

The plot of 'Gianni Schicchi' is as follows: Donati has been dead but two hours or so. His many loving

relations, much of the precious documents that he has left are lost. He has no money. So far only his voice, experience is hidden. A new will is being drawn up by the heir.

We have a season at the enterprising pains or expense obtainable with fresh the green opportunities. Dal Verme quite as now these scale considerable retrospective theatre. September operas to Puccini's last time in May. Boris G.

'Andrea Excelsior' programme soprano Farneti, V. Mussini; Famadas, Voglione. Rimeddiot conducting one of the substitutes.

'THE SO At three concerts before crowding 'Il Teatro The The formation. The Supreme the soldiers which shall at various The stages.

The Society of valuable programmes to the General who, in no Commanding the music Supreme the singers, & considerable compliance art in Italy.

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* On account of Macquone is

relations, whilst bewailing their terrible loss, are thinking much of the will. A young man of the house hands the precious document to his mother, exacting however a promise that he shall marry the daughter of neighbour Schicchi. The will is opened. General delusion: Donati has left every penny to charity. Gianni Schicchi is called in and consulted. He hits on a plan which he puts into immediate execution. So far only the relations know of Donati's demise, and on the arrival of the doctor, Gianni, imitating the dead man's voice, expresses a desire to sleep for a few hours. The corpse is hidden. Gianni takes its place, and the lawyer is sent for. A new will is dictated, but in favour of Gianni, who becomes the heir despite the anger and consternation of the others.

THE DAL VERME AUTUMN SEASON.

We have now the official announcement of the autumn season at the Dal Verme. Signor Foli, Italy's most enterprising impresario at the present moment, spares no pains or expenditure to enlist the services of the best artists obtainable. Moreover he does not overlook young artists with fresh voices whose experience may perhaps be still on the green side; these he encourages, giving them first-class opportunities for striking out and making their mark. The Dal Verme seasons are now always looked forward to with quite as much interest as those of La Scala itself, which was not over fortunate last year. It would appear that in these scabrous times best terms supersede many other considerations. Thus are the best artists enschded irrespective, more or less, of the name of the offering theatre. The Dal Verme season, which opened on September 15, will last well into March next year. The operas to be given are: 'La Rondine' (The Swallow—Puccini's latest production, which will be heard for the first time in Milan), 'Faust,' 'Manon,' of Puccini, 'La Wally,' 'Boris Godounov,' 'Werther,' 'Bohème,' 'Fedora,' 'Andrea Chenier,' 'Lucia,' 'Otello,' 'Zazà.' The 'Excelsior' Ballet will also be performed. This healthy programme will be executed by the following artists: sopranos and mezzo-sopranos, Poli-Randaccio, Besanzoni, Farneti, Vigano, Perry, Dalmonte, Di Rossi, Malibrand, Mussini; tenors, Tito Schipa, Burke (an Englishman), Famadas, Giorgewski, Borgioli, Brocardi; baritones, Voglione, Borghese, Montarelli, Tegani, Franci; basses, Rimeddiotti, Donaggio, Tisci Rubini. Tullio Serafin* is conducting. He is very popular in Milan, and is considered one of the best Italian conductors of the moment. The substitutes are Ferrari, and Molaioli Tugozzalo.

'THE SOLDIERS' THEATRE' AT THE ITALIAN FRONT.

At three different parts of the Italian front, open air concerts were given simultaneously on August 12 last, before crowds of enthusiastic soldiers. An institution styled 'Il Teatro del Soldato' was thus inaugurated.

The 'Teatro del Soldato' is an institution of recent formation. It appears that the idea originally sprang from the Supreme Military Command. Its function is to provide the soldiers with healthy diversion in the shape of concerts which shall be numerous, and performed contemporaneously at various points along the front not far from the firing line. The stages have been erected by the engineers' corps.

The Supreme Military Command applied to the Italian Society of Authors as the most natural source for obtaining valuable suggestions and for the preparation of a scheme of programmes. Then they instituted a Military Office attached to the General Secretariat and composed chiefly of officers who, in normal times, were occupied in things theatrical. Commandantes Marco Praga and Tito Ricordi—head of the music-publishers—undertook, after conferring with the Supreme Command, the supplying of suitable actors and singers, &c. Their task has been facilitated to a very considerable extent by the ready and disinterested compliance of the most celebrated exponents of theatrical art in Italy.

The stages themselves are rough-and-ready constructions enough, though adequately equipped for the occasion. They are easily taken down and transferred if necessary to other spots. Performances are given before huge audiences composed of soldiers who are enjoying the customary rest

* On account of a motor accident, Serafin is no longer conducting, Maquone is taking his place.

after a trying time in the trenches. To these concerts they come in their thousands to find that relaxation and recreation from nervous tension which are a vital necessity for the preservation of the health of the combatants. Not much drama or light comedy is given. Soldiers who have just come out of the jaws of hell do not want to see the petty nothings of everyday life. They want, and get, light entertainment in the form of farcical plays: something to laugh at, and forget the misery of the past and present. Operatic arias are of course the order of the day, seeing that they form part and parcel of the Italian organism. Then certain elements in the audiences crave for, and get, the latest music-hall songs. Famous actors recite in the divers dialects so dear to the natives of the different departments of the country. In their special instance a hearty laugh, unbridled and unrestrained, refreshes their tired, racked nerves, better perhaps than a night's rest.

The first concert took place at Foliano. The theatre was erected right opposite the Carso; the ruins of bombarded houses all around, in view of Austrian entrenchments in all their complicated system. It was in this theatre that Ermite Novelli, the grand old man of the Italian theatre, supported by Tina Pini, Luigi Almirante, Egisto Olivieri, and others, recited a farce which brought down the aeroplanes. The reception they received from the warriors was enthusiastically ebullient.

Pina Brillante, a variety artist, was singing a favourite song when an enemy aeroplane was sighted. She continued her song quite unperturbed while the Italian aircraft chased away the untimely intruder.

In the second theatre further up the line Tina di Lorenzo and Alfredo de Santis performed the first Act of 'Romanticismo,' while Lucia Crestiani and Gennaro Barra gave a most satisfactory performance of songs selected from the more popular operas. The latter has a beautiful tenor voice, and has sung in England. He is a favourite at the Dal Verme. Barra, who is a soldier, sang in his uniform. General Capello was present at this performance, and lavished his praise on the artists.

The great Eleonora Duse recited at the third theatre at Cà della Vallade, supported by, among others, Eleonor Perry, an American soprano. Petrolini, the popular comedian, drew, of course, roars of applause. Leopoldo Fregoli, who constitutes in himself an entire company, is a wonderful transformationist.

Four other theatres, all in conquered territory, have been erected. Many others are to be constructed all along the line. Performances are given on an average twice daily. So far, sixty have been given, at which an aggregate of 200,000 soldiers were present. The theatres are of wood: they have dressing-rooms for the artists, and rows upon rows of planks in front to seat as many as 5,000 spectators. The stars of the Italian stage are taking part in the performances, and include also Ermite Zocconi, Ruggero Ruggeri, and Armando Falconi. Some concerts will have as conductor Arturo Toscanini; and an entire opera will be given in which Alessandro Bonsi will be singing, with Mugnone conducting.

The Teatro del Soldato has, as was to be expected, elicited the wildest enthusiasm of the soldiers. Certainly it is a genial institution, and much kudos is due to the promoters thereof.

CELEBRATED MUSICIAN GAINS THE SILVER WAR MEDAL.

Lately, amidst the roar of artillery outpour and of every species of diabolical engine of human destruction, a solemn, simple, and moving ceremony was carried through in close proximity to the summit of the famous Monte Santo—the inexpugnable—the principal seat of Italy's latest crowning success in arms. General Capello, the Commander of the Second Army Corps, wished to reward on this spot the chiefs of the two brigades which had distinguished themselves by being the first to smash through the enemy lines, precipitating thereby the climax which ended in a general rout. Still showing the most recent traces of the infernal battle, which continued to rage on the other side of the mountain, the 1st and 5th Bersaglieri were lined up, their uniforms lacerated by barbed wire, by rock, and by bush, discoloured by mud and dust, their helmets indented, their faces bronzed by the powerful sun, their eyes reflecting the horror and excitement

of the hour, all tired but serene, forming a tragic picture calling for the greatest admiration which the human soul is capable of expressing.

A REMARKABLE INCIDENT.

After a few words ringing with praise and patriotism, General Capello distributed the medals and turned to pin yet one more medal on the breast of a non-combatant in civilian clothes. The incident, which involves as chief character the most celebrated Italian conductor of orchestra to-day, is surely unique. This exceptional musician happened to be right up near the firing line covering Monte Santo, busy organizing some concerts for the soldiers. No sooner had he learned that the terrible mountain was in Italian hands, then he asked and obtained permission to ascend its conquered heights. He arrived there towards evening. The enemy was still maintaining a heavy cross-fire. Chance would have it that he encountered near the top a regimental band, fully equipped, sheltering themselves as best they could from the increasing downpour of projectiles, while awaiting orders to remove to safer quarters. They recognised him immediately—what musician would not. They crowded round him, and the effect which the presence of this master-musician had on them was as electrical as the presence of a great general would have on picked troops. The Maestro took over the professional command of the band; instinctively. Then and there, on top of the Monte Santo, began the most extraordinary concert which assuredly was ever performed anywhere. The Italian Royal March—so full of fire—the hymns of Garibaldi and of Mamel, were given in quick succession with much patriotic vim to the accompaniment of explosions, of cries of the wounded, the pit-pat of the mitraglia, and the crashing of loosened boulders. Shouts of derision met the shrieking shells which the infuriated Austrians hurled over the mountain top, perhaps endeavouring to locate that music, the inspiring vibrations of which were wafted down the mountain side only to reverberate and intermingle with the lusty 'Evvivas' coming from thousands of throats in the valley below, carrying on their broad wing the note of stupendous victory. Shot and shell came faster and thicker, and still the demoniacal concert continued, undaunted and triumphant. And the enemy was retreating still—retreating with that maddening music which pierced the thundering din of the struggle right through to them in everlasting mockery. The Maestro who thus uniquely carried his art into the very core of the battle was

ARTURO TOSCANINI.

E. HERBERT-CESARI.

The Geneva Conservatory announces that the classes for violinists have been placed in the hands of the distinguished violinist, Joseph Szigeti, a performer well known in England and Scotland.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BOURNEMOUTH.

In a very short time the Winter musical season will be upon us again, and the customary round of activities that October brings will be resumed in full earnest. Being privileged to peruse, prior to publication, Mr. Dan Godfrey's preliminary list of arrangements connected with the approaching Symphony Concerts, we are in a position to state that everything possible has been done to maintain the prestige of these valuable concerts during the forthcoming season. It is hoped that the high standard in the orchestral playing of previous years will be continued, even in face of the unusual difficulties that conductors and concert-promoters have now to cope with. The orchestral library is to be enriched by the acquisition of a large number of important novelties, among the promised new works being a goodly selection of British compositions—a pleasing feature that is

always kept well to the fore by Mr. Godfrey. The first eight programmes of the series include some of the interesting novelties, in addition to representative examples of better-known compositions. Among the former we notice Ippolitov-Ivanov's first Symphony, Goedicke's Overture Dramatique, and a Miniature Fantasia for string orchestra by E. Goossens, jun. The soloists whose participation in these earlier concerts is looked for include Mme Ivy Angove, Mlle. Juliette Folville, and Mr. Philip Catie. We are sanguine that the anticipations of a successful season founded upon these announcements, will be realised.

The month of September has had not a little to offer in the way of musical attractions. On certain evenings set apart for serious music Miss Marie Hall, Mr. Mark Hambourg, and Mlle. Juliette Folville have joined the Orchestra in performances of some of the more popular Concertos. The distinguished English violinist gave a very good account of the Mendelssohn Concerto, a work that seems to be more in accord with her temperamental outlook than composition of a deeply emotional type. Mr. Hambourg attacked Saint-Saëns's Pianoforte Concerto in C minor with manly vigour, his strenuous interpretation proving greatly to the taste of his audience. The Grieg Concerto was the work chosen for performance by Mlle. Folville, this very fine Belgian pianist playing the charming music with unusual deftness and skill.

The popular Saturday evening programmes, too, are by now means shorn of all musical interest, and on September 15 the occasion supplied a stronger appeal by the engagement of Mr. Harry Dearth, whose expressive singing met with unqualified approval.

At the most recent of the Summer Symphony Concerts we have been regaled with some first-rate playing, while such sterling works as Mozart's 'Jupiter' Symphony and César Franck's D minor Symphony have met with the appreciation that they thoroughly deserve. Other attractive compositions performed were the Introduction to Act 3 from 'Lohengrin,' Beethoven's 'Leone' Overture (No. 3), and Brahms's two Hungarian Dances. The soloists have comprised two vocalists—Mr. Ernest Pike and Miss Gladys Folville—who sang acceptably; a young instrumentalist, Mr. A. de Reyghere, jun. (a temporary viola player in the Municipal Orchestra), who showed promise in 'Vieuxtemps's Violin Concerto in E; and Miss Ellen Bowick, who recited 'Bergliot,' with Grieg's music, in an able manner.

The Carl Rosa Opera Company was at the Theatre Royal during the week ending September 15. No account can be given of the performances, however, as the local management, disregarding customary etiquette, did not fit to reserve a seat for the Bournemouth correspondent of this journal.

BRISTOL.

The resumption of the meetings of the Choral Society comes as a reminder that the Winter season will soon be with us, but it is still early yet to give a forecast of the musical activities of the 'Capital of the West.' Two concerts by the Bristol Choral Society will be given this side of Christmas, under the direction of Mr. George Riseley. For the first, on November 10, we are promised the 'Spectre's Bride' (Dvorák) and 'L'Allegro' (Hubert Parry), and in December there will be as usual a performance of 'Messiah.' The Bristol New Philharmonic Society has entered upon its seventeenth season, and is upholding its reputation for bringing forward some of the latest compositions of note. The works chosen for study and performance are: 'The Fourth of August' (Elgar), 'Before the paling of the stars' (B. J. Dale), 'King Olaf' (Elgar), and also Mendelssohn's 'When Israel out of Egypt came.' Mr. Arnold Barter, the conductor, says that it is intended to give at least two concerts. The Bristol Royal Orpheus Glee Society and the Bristol Madrigal Society are resuming their meetings, but it is premature to speak of the Ladies' Nights, which have been such a popular feature of the Bristol musical season in the past.

An interesting little ceremony took place at the Colston Hall on the afternoon of Sunday, September 16, when, in connection with the hundred-and-fifth anniversary of the Bristol Missionary Society, there was a united service by

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of the hour, all tired but serene, forming a tragic picture calling for the greatest admiration which the human soul is capable of expressing.

REMARKABLE INCIDENT.

After a few words ringing with praise and patriotism, General Capello distributed the medals and turned to pin yet one more medal on the breast of a non-combatant in civilian clothes. The incident, which involves as chief character the most celebrated Italian conductor of orchestra to-day, is surely unique. This exceptional musician happened to be right up near the firing line covering Monte Santo, busy organizing some concerts for the soldiers. No sooner had he learned that the terrible mountain was in Italian hands, then he asked and obtained permission to ascend its conquered heights. He arrived there towards evening. The enemy was still maintaining a heavy cross-fire. Chance would have it that he encountered near the top a regimental band, fully equipped, sheltering themselves as best they could from the increasing downpour of projectiles, while awaiting orders to remove to safer quarters. They recognized him immediately—what musician would not? They crowded round him, and the effect which the presence of this master-musician had on them was as electrical as the presence of a great general would have on picked troops. The Maestro took over the professional command of the band; instinctively. Then and there, on top of the Monte Santo, began the most extraordinary concert which assuredly was ever performed anywhere. The Italian Royal March—so full of fire—the hymns of Garibaldi and of Mameli, were given in quick succession with much patriotic vim to the accompaniment of explosions, of cries of the wounded, the pit-pat of the mitraille, and the crashing of loosened boulders. Shouts of derision met the shrieking shells which the infuriated Austrians hurled over the mountain top, perhaps endeavouring to locate that music, the inspiring vibrations of which were wafted down the mountain side only to reverberate and intermingle with the lusty 'Evivas' coming from thousands of throats in the valley below, carrying on their broad wing the note of stupendous victory. Shot and shell came faster and thicker, and still the demoniacal concert continued, undaunted and triumphant. And the enemy was retreating still—retreating with that maddening music which pierced the thundering din of the struggle right through to them in everlasting mockery. The Maestro who thus uniquely carried his art into the very core of the battle was

ARTURO TOSCANINI.

E. HERBERT-CESARI.

The Geneva Conservatory announces that the classes for violinists have been placed in the hands of the distinguished violinist, Joseph Szigeti, a performer well known in England and Scotland.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BOURNEMOUTH.

In a very short time the Winter musical season will be upon us again, and the customary round of activities that October brings will be resumed in full earnest. Being privileged to peruse, prior to publication, Mr. Dan Godfrey's preliminary list of arrangements connected with the approaching Symphony Concerts, we are in a position to state that everything possible has been done to maintain the prestige of these valuable concerts during the forthcoming season. It is hoped that the high standard in the orchestral playing of previous years will be continued, even in face of the unusual difficulties that conductors and concert-promoters have now to cope with. The orchestral library is to be enriched by the acquisition of a large number of important novelties, among the promised new works being a goodly selection of British compositions—a pleasing feature that is

always kept well to the fore by Mr. Godfrey. The first eight programmes of the series include some of the interesting novelties, in addition to representative examples of better-known compositions. Among the former we notice Ippolitov-Ivanov's first Symphony, Goedike's Overture Dramatique, and a Miniature Fantasia for string orchestra by E. Goossens, jun. The soloists whose participation in these earlier concerts is looked for include Miss Ivy Angove, Mlle. Juliette Folville, and Mr. Philip Catton. We are sanguine that the anticipations of a successful season founded upon these announcements, will be realised.

The month of September has had not a little to offer in the way of musical attractions. On certain evenings set apart for serious music Miss Marie Hall, Mr. Mark Hambourg and Mlle. Juliette Folville have joined the Orchestra in performances of some of the more popular Concertos. The distinguished English violinist gave a very good account of the Mendelssohn Concerto, a work that seems to be more in accord with her temperamental outlook than composition of a deeply emotional type. Mr. Hambourg attacked Saint-Saëns's Piano-forte Concerto in C minor with rousing vigour, his strenuous interpretation proving greatly to the taste of his audience. The Grieg Concerto was the work chosen for performance by Mlle. Folville, this very fine Belgian pianist playing the charming music with unusual deftness and skill.

The popular Saturday evening programmes, too, are by means shorn of all musical interest, and on September 15 the occasion supplied a stronger appeal by the engagement of Mr. Harry Dearth, whose expressive singing met with unqualified approval.

At the most recent of the Summer Symphony Concerts we have been regaled with some first-rate playing, while such sterling works as Mozart's 'Jupiter' Symphony and Camille Franck's D minor Symphony have met with the appreciation that they thoroughly deserve. Other attractive compositions performed were the Introduction to Act 3 from 'Loehengrin,' Beethoven's 'Leone' Overture (No. 3), and Brahms's two Hungarian Dances. The soloists have comprised two vocalists—Mr. Ernest Pike and Miss Gladys Colville—who sang acceptably; a young instrumentalist, Mr. A. de Keyghere, jun. (a temporary viola player in the Municipal Orchestra), who showed promise in Vieuxtemps's Violin Concerto in E; and Miss Ellen Bowick, who recited 'Bergliot,' with Grieg's music, in an able manner.

The Carl Rosa Opera Company was at the Theatre Royal during the week ending September 15. No account can be given of the performances, however, as the local management, disregarding customary etiquette, did not see fit to reserve a seat for the Bournemouth correspondent of this journal.

BRISTOL.

The resumption of the meetings of the Choral Society comes as a reminder that the Winter season will soon be with us, but it is still early yet to give a forecast of the musical activities of the 'Capital of the West.' Two concerts by the Bristol Choral Society will be given this side of Christmas, under the direction of Mr. George Rouse. For the first, on November 10, we are promised the 'Spectre's Bride' (Dvorak) and 'L'Allegro' (Hubert Parry), and in December there will be as usual a performance of 'Messiah.' The Bristol New Philharmonic Society has entered upon its seventeenth season, and is upholding its reputation for bringing forward some of the latest compositions of note. The works chosen for study and performance are: 'The Fourth of August' (Elgar), 'Before the paling of the stars' (B. J. Dale), 'King Olaf' (Elgar), and also Mendelssohn's 'When Israel out of Egypt came.' Mr. Arnold Barter, the conductor, says that it is intended to give at least two concerts. The Bristol Royal Orpheus Glee Society and the Bristol Madrigal Society are resuming their meetings, but it is premature to speak of the Ladies' Nights, which have been such a popular feature of the Bristol musical season in the past.

An interesting little ceremony took place at the Colston Hall on the afternoon of Sunday, September 16, when, in connection with the hundred-and-fifth anniversary of the Bristol Missionary Society, there was a united service for

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September 9, with Miss F. Jane at the organ. Princes Street (Devonport) Choir crossed the water on September 10 and gave a sacred concert at Torpoint. Mr. E. J. Jane conducted, and also played organ and violin solos. Anthems by Stainer, Sullivan, and Dainton, and Mauder's 'A Song of Thanksgiving,' were excellently sung by the choir.

Looe Male Quartet were chief contributors to a concert in the town on September 11, when several visitors gave songs, specialty dances, recitations, and pianoforte solos.

The recently-formed St. Austell and District War-Time Band, conducted by Mr. S. Rowe, gave its first performance on September 15, when the popular selection of music and the standard of playing created a good impression. The band has a membership of over forty players, of whom the majority are either over or under military age. A series of concerts is being arranged for the winter.

GLASGOW.

There is very little to announce with regard to the approaching musical season. In addition to their Spring concert the Glasgow Orpheus Choir will give two Scottish Concerts in order to satisfy the demands of the Choir's very large following. The Glasgow Socialist Glee Party (to be known henceforth as the William Morris Choir), whose female-voice section took first place in the premier class at the last Choral Festival, has in hand a programme of miscellaneous choral numbers, as have also the St. Andrew's choir and Dr. Bell's choir. The advent of a new body, the Offenbach Society, is announced, whose efforts will be limited to the production of the French composer's light operas. The Corporation Saturday afternoon Concerts at the City and St. Andrew's Halls have been resumed.

No public announcement has yet been made by the Choral and Orchestral Union respecting its concerts for the coming season. For the past year or two difficulties have been experienced in getting a first-class orchestra together, but a hope is expressed in some quarters that the management may see its way to maintain the continuity of the scheme, by giving at least a short series of choral and chamber concerts.

LIVERPOOL.

In the fourth prospective winter of war it is not surprising to find that the outlook as regards performances of music worthy of the name is none too bright. Once more we shall have chiefly to rely on the Philharmonic Society, which is gallantly carrying-on—in spite of difficulties which are everywhere upsetting the hopes of entrepreneurs. The arrangements for the Society's eight concerts are now nearing completion, and to the details already given it may be added that Mr. Julius Harrison will conduct on November 17, and that the list of vocalists will include Madame Miriam Licette, M. Mischa-Léon, and Mr. Norman Allin, along with Mr. Albert Sammons (solo violin) and Miss Myra Hess (solo pianoforte). The newly-appointed chorus-master, Mr. Alfred Benton, is to be accorded the rare privilege of conducting the choir at two concerts. The chief choral work announced is Elgar's setting of Laurence Binyon's poem 'The Fourth of August,' which will receive its first performance here on October 30, when Sir Henry Wood will conduct.

A great local effort was made on behalf of St. Dunstan's Hostel for the benefit of blinded soldiers, sailors, and civilians, by means of a series of 'al fresco' concerts held in the public parks and recreation grounds during the week commencing September 10. Fortunately the weather was favourable for outdoor music, and a great amount of dormant choral material—which apparently requires a European War to galvanise it into action—was brought into requisition. Connected with the various smaller choral Societies, and church and chapel choirs, there is evidently an abundance of good voices; their singing in the various allotted places gave pleasure to great numbers of people. Once again the good cause was conspicuously helped by such fine choirs as the Philharmonic Chorus (conductor, Mr. Branscombe) and the Welsh Choral Union (conductor, Mr. W. H. Parry), enjoyable programmes being also contributed by the Avenue Choral Society (conductor, Mr. F. N. Roden), Hamlet Free

Church Choir (conductor, Mr. Stephen H. Jones), St. Sylvester's Choir (conductor, Mr. J. P. Callaghan), Cecilia Ladies' Choir (conductor, Mrs. Howard Stephen), Liverpool Harmonic Choral Society (conductor, Mr. Dan Roberts), Highfield Tannery Male-Voice Prize Choir, Runcorn (conductor, Mr. John Leathwood), Collegiate Boys' Glee Party (conductor, Mr. J. W. Marshall), Liverpool Cymric Vocal Union (conductor, Mr. J. T. Jones), and Balliol Road Church Choir (conductor, Mr. Samuel Clarke). Special mention is due of the performances given by the Liverpool Ladies' Choir, which in Madame Fanny Bouilliers has such an able director. With the assistance of instrumentalists, led by Mr. T. Rimmer, these estimable ladies were allotted picked pitches on the Exchange Flag and in the 'Court' of the Midland Adelphi Hotel. In addition to the larger choral bodies there were also a number of concert-parties, including those organized by Madame Lily Salter, Miss Ethel Penhall, and Mr. Lloyd Moore—mention only a few, and headed by the Royal Welsh Fusiliers Band there were instrumental combinations of lesser attainments but equally good intentions. The whole affair reflected credit on the organizers and musical resources of the city.

The successful series of mid-day pianoforte recitals which Messrs. Rushworth & Dreaper arranged in Rushworth Hall last season is to be continued on September 26, when Mr. Frederic Dawson will give the first of a series of four recitals which will be continued by other welcome visitors in Mr. Edward Isaacs (four), the Misses Irene and Una Trouse (two each), Madame Marguerite Stilwell, Mr. Joseph Green, and Mr. Frank Bertrand.

Other prospective events include the visit of Dr. Walter Carroll on October 1, to give the opening lecture of the new session to the members of the Organists' and Choirmasters' Association in Rushworth Hall.

The musical interest,—more especially of the choral competitions—at the Royal Eisteddfod of Wales, recently held at Birkenhead, was certainly not outstanding. But this was not altogether unexpected, and regarding a compensating popular attraction, amends were distinctly made by the presence and participation of the first Welsh Premier, The Right-Hon. Mr. Lloyd George. In the subsidiary vocal and instrumental competitions there was however no lack of entries. These entailed an enormous amount of work on the part of the adjudicators. It was satisfactory to note that Mr. Granville Bantock took the opportunity of referring in feeling terms to the great love of Welsh music and the Eisteddfod had sustained by the death of Harry Evans. His cherished memory has still to be perpetuated in some tangible way by the great Welsh community—not only in Liverpool, but also throughout the Principality—in whose service this bright particular star of Cymru burnt out his too-short life.

The chairman of the Philharmonic Society, Mr. E. A. Behrend, as the guest of the Rotary Club, gave an interesting address on the history and work of the Liverpool Philharmonic Society, which, with the exception of the London Philharmonic Society, is probably the oldest Orchestral Society in the kingdom. Mr. Behrend referred with pride to the perfectly wonderful acoustics of the Philharmonic Hall, a building which he fittingly described as a Civic monument.

It is cheering to find that the Rodewald Concert Society is able to carry-on. Four chamber concerts by the Catterall String Quartet are announced for the coming season, when the programmes will include Joseph Speaight's Shakespeare Scene, Frank Bridge's 'Irish Melody,' and Julius Harrison's 'Widdicombe Fair' as examples of English music well able to hold its own. Messrs. Ernest Roberts and William Rushworth continue in office as hon. secretaries of these delightful functions, with Dr. Pollitt as hon. treasurer.

MANCHESTER AND DISTRICT.

At the time of writing, Sir Thomas Beecham is on the eve of the most striking departure yet made in Manchester's long history of orchestral music—viz., a series of night Promenade Concerts. In his 'Foreword' he announces that the greater part of the music is either already familiar to the concert-goer, or of that class which does not demand

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great concentration. He wishes this series to banish that old sense of impressive severity, and to cultivate more of the Bohemian spirit, luring those who are unacquainted with good music, and 'with the judicious use of tobacco and refreshments, bring about their conversion.' Passing from the 'Foreword' to the draft programmes, one finds in the first week five programmes not inferior to any Hallé concert of recent years. A few novelties (at any rate to Manchester) include Rimsky-Korsakov's Symphonic-poem, 'Sadko,' Goossens's arrangement of Debussy's 'Clair de Lune' and his own 'Tam o' Shanter,' Percy Pitt's 'Le Sang de Crêpuses,' and Glazounov's Ballet Bacchanale, 'L'Automne.' The early booking would indicate that this scheme is appealing to music-lovers in all the larger industrial towns in South Lancashire, and an early hour of starting enables those resident at a considerable distance to hear most of the programme and catch their homeward train. By the time this journal appears two of the three weeks' series will have been given, and so comment on other aspects of the season must be reserved until the November issue. Before passing to other features of the Manchester Winter season, may I point to the fact that from September 22 until Easter-Day next year musical visitors to Manchester will find either a first-rate orchestral concert or grand opera on each Saturday evening during that period; and when, as is often the case, the afternoon can be profitably spent at the Gaiety Repertory matinées (or in the Art Gallery), it will be seen that to those who seek recreation in music, art, or the drama, Manchester will make a powerful appeal this winter.

The last few years have witnessed the gradual shifting of musical interest from Thursday nights to Saturday, and the sixtieth season of the Hallé Concerts Society, Ltd., marks the reduction of the concerts from twenty to fifteen, and the alteration of Thursdays and Saturdays, which gains something of historical interest from the fact that it is a reversion to the arrangement in vogue when these concerts were established in 1857-58 by the late Sir Charles Hallé. The Thursday dates are October 18 and 25, November 15 and 22, December 20 ('Messiah'), February 14 and 28, March 14, and Good Friday (March 29), 'Parsifal' evening, all commencing at seven o'clock. The Saturday dates are November 3, December 1 and 15, February 23, March 9 (Sir Thomas Beecham conducting Handel's 'Solomon,' from a specially prepared and re-arranged score), and March 23, all commencing at six o'clock. Sir Thomas is also to conduct Berlioz's 'Faust' (October 25), and 'Messiah' (December 20), and to all choral enthusiasts I would say, Don't miss them; you will probably disagree profoundly with many of his ideas, but you will find a flood of refreshing light thrown upon the subject, and the performances so infused with a high-wrought stimulus as to constitute an experience comparable to the greatest Saturday nights at Blackpool or Morecambe Festivals.

The conducting will be shared by Sir Thomas Beecham, Sir Edward Elgar, Messrs. Eugène Goossens, jun., Julius Harrison, Hamilton Harty, and Landon Ronald.

October 18 will be a Wagnerian programme; November 15 will bring Stanford's fifth Irish Rhapsody to its first hearing; on November 22 Mr. Landon Ronald will again play Rachmaninov's Symphony No. 2; on December 1 Mr. Julius Harrison will introduce Glazounov's Symphony No. 8 and conduct a first performance of his new Symphonic-poem 'Rapunzel.' Sir Edward Elgar comes on December 15, playing the 'Figaro' Overture, Beethoven's 'Emperor' Concerto (Miss Adela Verne), and his own 'Falstaff' and 'In the South.' From December 26 to February 9 the Beecham Opera Company will be at the New Queen's Theatre and Opera House. On February 14 Sir Thomas Beecham will conduct Brahms's Symphony No. 3, and last season's experience of his No. 1 reading makes one eagerly anticipatory. Mr. Hamilton Harty plays Tchaikovsky's No. 5, the 'Enigma' Variations, and Berlioz's 'Beatrice and Benedict' Overture on February 23, and on March 14 we are promised Rachmaninov's Concerto No. 2, to be played by M. Benno Moiseiwitsch and conducted by Mr. Landon Ronald. On March 23, Mr. Eugène Goossens, jun., introduces Ravel's 'Valses nobles et sentimentales' (only played here before in its pianoforte version by Mr. R. J. Forbes). Amongst the distinguished company of solo performers one notes Miss Tessie Thomas and Mlle. Zoua Rosowsky.

Mr. Brand Lane's concerts number fourteen, all on Saturday evenings, and at eleven of these Sir Henry Wood will conduct the full Hallé band, rather curiously designated 'The New Brand Lane Symphony Orchestra.' The renewed association of Sir Henry Wood with the Hallé players is of itself of great importance and interest, and will provide added stimulus to the growing habit of comparative criticism. Many others besides the present writer have pleaded in the past for the inclusion of works of more definite symphonic interest at these concerts, and several of the programmes of Mr. Lane's 'Orchestral' series recognize the force of such criticism by the inclusion of the bigger Wagnerian Overtures, Mozart's G minor and Beethoven's C minor Symphonies, Dvorák's 'From the New World,' and others of similar tendency. Nor must the work of the Brand Lane Philharmonic Choir be overlooked, for it was as conductor of these concerts that Mr. Lane emerged over thirty years ago at (I think) the Crystal Palace Festivals. This season's task will prove an arduous one for any choir, but especially so for one that must prepare 'Gerontius,' 'Hiawatha's Wedding-Feast,' the whole of 'Pagliacci,' Acts 2 and 3 of 'Faust,' Act 1 of 'Lohengrin,' the whole of 'Cavalleria Rusticana,' not to name 'Messiah' and a formidable series of choral miniatures. Madame Clara Butt and Miss Muriel Foster each appear twice; Mesdames d'Alvarez, Donald, Felice Lyne, Stralia, and Agnes Nicholls complete a list of great women singers. Orchestral novelties include Granados's 'Five Spanish Dances,' Louis Aubert's 'Suite Brève,' Duparc's Entr'acte 'Aux Etoiles,' and Robert Eden's 'Three Pastels.' As yet no details of chamber music arrangements are available.

SHEFFIELD AND DISTRICT.

The old-established channels of public music are being kept open, thanks to the large vision of committees and the loyalty of the local musical people who see that if the musical machine is allowed to run down the loss to the community will be incalculable. The smaller musical organizations are in abeyance, chiefly—but not entirely—through the loss of men. The shortage in this regard is less in the city and the industrialized district than might be imagined. There are hundreds of singing men in the great munition works who are among the keenest in their desire to keep choral music going during the winter. A chapter could be written on this point, and if anyone doubts that music—and of the best type—has no place in national life at the present time, he should visit Sheffield and learn how singing and instrumental playing are a boon to men and women who are doing their part in the great industrial army.

The Sheffield Amateur Musical Society, which has kept going throughout the war, announces the usual Winter concert to be conducted by Sir Henry Wood. The works chosen are 'The heavens declare' (Saint-Saëns), 'Voices Clamant' (Parry), and the 'Dances polovtiennes' from Borodin's 'Prince Igor,' for choir and orchestra. A plébiscite of the members resulted in an overwhelming request for continuance of rehearsals and concerts.

The Musical Union is putting 'Elijah' and 'Messiah' into rehearsal under Dr. Coward. Both will be given on behalf of War funds, the former being intended for the Winter concert usually arranged for November 1, and the second, owing to the Albert Hall being unavailable in December, being thrown forward into January. Later a third concert will be arranged, consisting probably of unaccompanied choral pieces.

The Victoria Hall Choral Society is continuing activities during the Winter under Mr. H. C. Jackson, giving excellent performances of standard works in connection with the Sheffield Wesleyan Mission.

The Sheffield Subscription Concerts, now in their eleventh season, have issued an attractive prospectus of five concerts. Sir Henry Wood and the Hallé Orchestra will be associated for the first time in Sheffield. The programme will include Dvorák's 'From the New World' Symphony and Tchaikovsky's Violin Concerto (Mr. Arthur Catterall). Among the pianists engaged are M. Moiseiwitsch, Mr. William Murdoch, Miss Adela Verne, and Mr. Leonard Borwick; among the singers, Madame Clara Butt, Miss Muriel Foster, Madame Elsa Stralia, Miss Flora Woodman,

Mr. Gervase Elwes, and Mr. Harry Dearth. Mr. Albert Sammons and Mr. Arnold Trowell are also included in a strong list of instrumentalists.

The Misses Foxon propose to continue their enjoyable series of Wednesday Five o'Clocks—concerts of one hour's duration, chiefly consisting of art-songs, pianoforte solos of the best type, and chamber music. Miss Lily Foxon announces a unique concert of pianoforte concertos. Works by Tchaikovsky (No. 1), Schumann, Saint-Saëns (in G minor), and Mendelssohn ('Capriccio Brillante') will be played in association with the Promenade Concerts Orchestra, conducted by Mr. J. A. Rodgers. Mr. Claude Crossley also promises some interesting pianoforte recitals, and the Organists' Association has planned an excellent series of lectures and organ recitals.

Miscellaneous.

Writing to *Musicus* (*Daily Telegraph*), Richard Capell, who was music critic to the *Daily Mail* and has been in France as a member of the 6th London Field Ambulance for nearly the 'duration of the war'—says: 'Up to a few months ago I had hardly once heard a bugle since I have been out. Then suddenly every unit seemed to have been seized with a craze for "calls." Fairly excruciating the results have often been, too, especially when, to encourage a nervous or unpractised bugler, the calls have been played in approximate unison. O Schönberg! Of course, I don't mean that the bugles are actually played in the line. . . . At present only one bugler in fifty is sure of his intonation, but they are getting on. Sometimes you hear the "Last Post" blared properly, and slowly, and in time, and then it really is a thing of beauty, uttering its grave exhortation in the dying light of these long evenings to the accompaniment of the artillery's heavy mutterings.'

Writing from the Western Front an Army chaplain says: 'Quartet-singing proves a pleasant diversion near the line, and a welcome relief from shell-holes, barbed wire, and ruined fruit trees in this Hun-devastated land. As a result of some weeks of this agreeable exercise a glee-dinner was given at C mess, which was crowded to its utmost capacity. The following was the programme:

In the Ante-Room	'When evening's twilight'	... Hatton
Grace, Canon	'Non Nobis, Domine'	... Byrd
Part-Song	'Annie Laurie'	Arr. by Cantor
Canzonet	'Though Philomela lost her love'	... Morley
Part-Song	'Night winds that so gently blow'	... Calkin
Folk-Song	'Ward, the Pirate'	Arr. by Vaughan Williams
Part-Song	'The long day closes'	... Sullivan
Round	'Great Tom is cast'	... H. Lawes

Mr. Edwin Evans announces a set of six Lecture-Recitals to be given on Fridays, at 5.45 p.m., at Aeolian Hall. The following is a synopsis of the scheme, and a list of the performers who will appear:

Oct. 5.—'The Viola'	... Dale's Suite, &c.
Lionel Tertis and William Murdoch.	
Nov. 2.—'Modern Spanish Music'	Albeniz, Granados, Turina, &c.
Miss Adela Hamaton.	
Nov. 9.—'Modern English Song'	Several unpublished songs.
Miss Gladys Moger	
Nov. 16.—'Verlaine to Music'	Contrasted settings of Verlaine by French composers.
Miss Olga Hale.	
Nov. 23.—'Scriabin'	Selection of pianoforte works.
Miss Lilias Mackinnon.	
Nov. 30.—'Songs of Old France'	Mme. Raymondne Collignon (in her repertory).

A musical controversy of the past month that had to do with the attitude of Brahms to this country deserves some notice. In a notice of the death of Robert von Mendelssohn (see page 452) in *The Times*, it was stated that he was 'the friend of so many of Germany's best—Clara Schumann, Joachim, and Brahms—none of whom, happily, lived to see the wreck of their ideals.' This led to a letter from Sir David Hunter Blair, who declared that Brahms's 'dislike and contempt for England were notorious and invincible all through his life,' and he complained that 'Brahms's English biographers have almost entirely glossed over his hatred of England.' Sir Charles Stanford next wrote, and claiming to

be 'one of the few left' who had the privilege of personal knowledge of Brahms, asserted that Brahms 'shared with Beethoven an admiration for this country,' and that to have the guess that he despised and detested this country was to 'cast an unwarrantable slur both upon his memory and upon his judgment.' Mr. Ernest Walker also wrote to point out that Brahms sent a most cordial letter to the Oxford University Club when he accepted the membership offered to him. Miss Florence May (the author of a biography of the composer) stated that in 1894 she was sitting with a circle of Brahms's friends in his rooms at Ischl, listening to a gloomy discussion on the general prospects of musical art when he turned sharply to her and said: 'But you in England have nothing to complain of—you have Stanford!'

Another discussion had for its subject a common belief in the foundation for which has often been disputed: Did the Puritans war against music? In the course of a lecture on 'Religion in Education,' given at the Hampstead Garden Suburb by Dr. E. Lyttelton (late head-master of Eton College), he was reported (in *The Times*) as having said that 'the Puritan Reformation, in its absurd attempt to repress human nature, had attempted to destroy the indestructible things—music, cricket, and humour.' This charge elicited a letter from Mr. Percy Scholes in which he said:

It is lamentable that such statements should still be put forth. The days immediately following the Puritan Reformation were those in which England led the world in music, being famous for her composers of madrigals, Church music, and (especially) keyboard music. And at the period when the severest Puritanism was triumphant the names of Cromwell, Milton, and Bunyan (all keen music-lovers) are sufficient to show that there is no necessary connection between Puritanism and a dislike of music. A vast amount of music was published during the Commonwealth and Protectorate, as an examination of the British Museum catalogue would show, and there was daily opera in London during the later years of Cromwell's power. The Puritans objected to music in church, but for music as such they had no distaste.

Dr. Lyttelton replied that Mr. Scholes was rash to remain on a condensed report of his lecture. By the context it is clear that he (Dr. Lyttelton) was referring only to Church music. The Bishop of Durham also wrote to support Mr. Scholes's view, and he stated that:

It is not too much to say that in the 17th century England was the most musical of countries in respect of an almost universal training,—for example, in part-singing.

[This rather sweeping statement is often made, but the evidence upon which it is based is not forthcoming. How many people could read at all, let alone music at this period? —ED., *M.T.*]

The friends of Mr. Douglas G. A. Fox, B.A., F.R.C.O., L.R.A.M., Organ Scholar at Keble College, Oxford, till January, 1916, will be sorry to hear that he was wounded in France on August 27, and in order to save his life the surgeons found it necessary to amputate his right arm. The latest news, we hear, is that he is cheerful, and doing well, and it is hoped he may be sent to England shortly. Mr. Fox is 2nd Lieutenant in the 4th Gloucester Regiment, and went to France for the second time on July 10 last. It is easier to brood over what this means to a young and promising musician than to find words to express feeling and sympathy. That he is cheerful under this blow to his successful and useful career.

A critical article on the pianoforte compositions of Cyril Scott appears in the current number of *L'Art Pianistique*, an important art journal published at Naples. The writer traces Mr. Scott's music to the influence of the Schumann School, and proceeds to compare it with that of Grieg and Debussy. He concludes as follows: 'Scott is a master of elegance, and knows how to clothe all the shades of nature with a characteristic note of his own. He is a musician of impressions, which he often lifts to the loftiest heights of beauty.'

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of persons shared with at to have country was and upon a point of the Oxford ship offered biography with a cincture, which is Stanford. The British and Foreign Sailors' Society has received an urgent appeal from a prisoner of war in Brandenburg, Germany, for musical instruments—mandolines, violins, concertinas, &c. Instruments sent to the Society, Commercial Road, E. 14, will be gratefully received and duly forwarded.

An attractive programme of a course of lectures on 'The Makers of Modern Music,' to be given by Dr. E. Markham Lee under the auspices of the University Extension Scheme, is announced. The prospectus does not make clear where the lectures are to be given, but a detailed syllabus can be obtained (price 6d.) from the secretary, Mr. F. Tallant, 28, Red Lion Square, W.C. 1.

At the London Academy of Music, on September 18, Mr. R. J. Pitcher gave a demonstration of his invention for the hand—the 'Techniquer.' The chair was taken by Mr. E. S. Roper, who spoke highly of the value of this gymnastic device for training the hand.

We regret to learn that Mr. E. A. Baughan, the well-known music and dramatic critic, was injured in the raid on London on September 4. Fortunately, his injury is not serious.

The article entitled 'A defence of Criticism,' to which we alluded in our September issue (page 423) appeared in *The Times Literary Supplement* of June 14.

The Windsor and Walkerville Choral Society (Ontario), conducted by Mr. H. Whorlow Bull, announces 'Judas,' and a miscellaneous concert.

ABERDEEN.—Vocal and pianoforte recitals have been amongst the artistic happenings during the past month. Mr. Robert Burnett brought forward an 'All British' vocal programme on September 12. Stanford, Elgar, Charles Wood, Capel, Somervell, Edward German, Henry Ley, and Roger Quilter were represented, and a group of Hebridean songs added to the interest. Mr. Arthur Collingwood accompanied with skill and taste. On the 15th Miss Lilian Mackinnon, a well-equipped pianist, played an exacting programme that included some of the most difficult and, to many, most enigmatic of Scriabin's works. The fourth Sonata, 'Etrange,' (Op. 63), and the Mazurkas (Opp. 40 and 25), were amongst the items. Aberdeen is certainly fortunate in having in its midst such an able exponent of the most modern pianoforte music. Interest was added by the biographical and explanatory remarks made by Mr. Arthur Collingwood.

CHRISTCHURCH (New Zealand).—On June 26 the Musical Society gave Sullivan's 'Festival Te Deum' and 'The Revenge.' Dr. J. G. Bradshaw conducted.

JAMAICA.—The Kingston Glee-Singers' Society recently gave a very successful concert under the direction of Mr. George B. Goode. The programme included an excellent selection of choral music by Palestrina, Cooke, Hatton, Richard Edwards, John Pointer, and Coleridge-Taylor, and some national airs and anthems.

JOHANNESBURG.—The Philharmonic Society gave its twenty-seventh concert in the Town Hall on July 11, under Mr. John Connell, the town organist. The programme was greatly appreciated by a large audience. It included Coleridge-Taylor's 'Viking Song,' Bantock's 'Evening has lost her throne,' Elgar's 'O wild west wind' and 'Death on the hills,' and Mackenzie's 'A Franklyn's Dogge.' The soloists were Mrs. Harold Vickers and Mr. J. W. Birrell. Handel's Organ Concerto, No. 1 (G minor and major), and Mendelssohn's Sinfonia ('Hymn of Praise') were in the programme.

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EXTRA SUPPLEMENT given with this number: 'Sir Eglamore,' T.T.B.B. Arranged for Male-Voice Quartet or Choir (Unaccompanied). By H. Balfour Gardiner.

DURING THE LAST MONTH.

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NOVELLO'S ORGAN ALBUMS (No. 8).—Christmas Music. Paper, 3s. 6d.; cloth, 5s. (For Contents, see page 437.)	
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SCHOOL MUSIC REVIEW (No. 304), contains the following Music in both Notations.—"Marching through Georgia." Unison Song by Henry C. Work. "Dixie's Land." Unison Song by Daniel Emmett.	1½d.

DURING THE LAST MONTH—(Continued).

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SPECIAL NOTICE.

To ensure insertion in their proper positions, Advertisements for the next issue should reach the Office, 160, Wardour Street, London, W.1 not later than

MONDAY, OCTOBER 22 (FIRST POST.)

SHORT PRELUDES
FOR THE
ORGAN.

These Short Preludes are intended for use chiefly as Introductory Voluntaries to Divine Service, more especially in those churches where the time allowed for such is, of necessity, somewhat limited.

	BOOK I.	
1.	Andante Grazioso	Thomas Adams, W. G. Alcorn
2.	Andante	George J. Bennett
3.	Largamente	Myles B. Foster
4.	Andante Religioso	Alfred Hollins
5.	Andantino	Alfred Hollins
6.	Adagio Cantabile	Charles J. M. Jones
7.	Larghetto	John E. West
8.	Andante con Moto	John E. West
9.	Andantino quasi Allegretto	W. Wolstenholme
10.	Andante	

	BOOK II.	
1.	Andante con Moto	Thomas Adams, W. G. Alcorn
2.	Con Moto	H. A. Chamberlain
3.	Moderato	Myles B. Foster
4.	Andante Religioso	Alfred Hollins
5.	Andantino	Alfred Hollins
6.	Adagio	Charles J. M. Jones
7.	“Hymnus”—Andante e Sostenuto	John E. West
8.	Andante Serioso	John E. West
9.	Adagio	W. Wolstenholme
10.		

	BOOK III.	
1.	Moderato e Legato	Thomas Adams, W. G. Alcorn
2.	Moderato	George J. Bennett
3.	Andante con Moto	H. A. Chamberlain
4.	Andante	Myles B. Foster
5.	Grazioso molto Expressivo	Alfred Hollins
6.	“Song without Words”—Con Moto	Alfred Hollins
7.	Andante	John E. West
8.	Andante Dolente	John E. West
9.	Andante Pastorale	John E. West
10.	Adagio	W. Wolstenholme

	BOOK IV.	
1.	“Elevation”—Andante e Legato	Thomas Adams, Myles B. Foster
2.	Andante Religioso	Barry M. Gibbons, R. G. Haining
3.	“Simplicity”—Andante	Charles H. Lloyd
4.	Largamente	Arthur W. Marchant
5.	“Dialogue”—Andante Grazioso	William Sewell
6.	Andantino	William Sewell
7.	Con Moto Moderato	William Sewell
8.	Andante Amabile	Clement M. Spring
9.	Andante	F. Cunningham West
10.	Andante Sostenuto	

	BOOK V.	
1.	“Invocation”—Andante Grazioso	Thomas Adams, Percy E. Fletcher
2.	Andante con Moto	Myles B. Foster
3.	Poco Adagio	Ignace Gilibert
4.	Andante Expressivo	Alfred Hollins
5.	Adagio	Charles H. Lloyd
6.	Poco Lento	Arthur W. Marchant
7.	Andante Dolente	William Sewell
8.	Andantino con Tenerezza	William Sewell
9.	Andante con Moto	Clement M. Spring
10.	Adagio Molto	F. Cunningham West

	BOOK VI.	
1.	Dolente	Edmund T. Cleary
2.	Andante Sostenuto	Myles B. Foster
3.	Andantino	R. G. Haining
4.	Con Moto	Alfred Hollins
5.	“Communion”—Cantabile	J. Lemmon
6.	Andante Religioso	Arthur W. Marchant
7.	Andante	Charles J. May
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Grant, O
Hail, glad
Hail, glad
He in tear
He in tear
Holy, holy
Holy, Lord
How good
How love
Hymn to
I am Alpha
I am Alpha
I am Alpha
I beheld, I
I know that
I saw the
I saw the
I will mag
I will sing
I will sing
I will sing
I will sing
In humble
In Jewry
In sweet c
In the fear
Let the pe
*Light of all
*Lord of all
Lord of all
Lord, we p
Lord, we p
O Father
O joyful L
O Lord, m
O taste an
O taste an
O taste an
O taste an
O where s
Ponder my
Praise His
Rejoice in
*See what
Sing to the
Stand up
Teach men
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The Lord
The Lord
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